

TWENTY-EIGHT PAGES



# THE NEW YORK



# DRAMATIC MIRROR

VOL. LII., No. 1,344.

NEW YORK: SATURDAY, SEPTEMBER 24, 1904.

PRICE TEN CENTS.



MILDRED DE GONZALAZ



ALBERT O. WARBURG







Is Mabel Taliaferro going the way of the child actress, that way that begins in a too great brilliancy and ends in oblivion? After being rated by a critic as calm as the late James A. Herne "the greatest child actress in the world," will she follow that other "greatest child actor in the world," Master Betty, into adult obscurity?

We all know the fate of infant prodigies. The amiable Garrick learned it when from his whimsical class of child actors there emerged but one grown up actress, Miss Pope, and she, if the legend runneth true, was the oldest in the class, the latest to enter, and really almost ready to burst the chrysalis of short skirts and pig tails. Infant prodigies flicker out after their best work as a candle goes out after its last desperate flare.

Mabel, now seventeen, has all of her old sweetness. There are even those with tastes somewhat blunt to whom it is a too sweet sweetness. She has made a great gain in prettiness, but, alas! The curse of self-consciousness is upon her. To cure self-consciousness Madame Malibran fancied that she was singing in a garden, and that her audience was made up of cabbage heads. That should not be difficult for Miss Taliaferro in the present piece.

We chocolate munchers back under the shadow of the gallery liked her as Lovey Mary. We liked her, but we remembered the book, and, remembering the book, we expected to see a fierce, ugly, passionately loving creature, all eyes and pig tails and angles. Instead we saw a prettily tiresome monochrome. Mabel Taliaferro was playing Mabel Taliaferro. There are players who play themselves all the time, and play the rôle profitably. But I shouldn't advise Mabel Taliaferro to try it. There is but one prominent actress on the American stage who trades upon a personality that is one long drawn tiresome note of sweetness, and for several years she has been having only intermittent engagements. The saintly qualities are very well for the fireside, but as stage diet they are cloying. One may smile too much. Some discriminating chap left Southern California because he said he had grown to "hate its eternal grin." He came back to the East coast because he wanted to see the elements in a temper, hear the crash of thunder and see the angry flash of lightning. It is quite human to tire of monotony, even of monotonous sweetness. A woman got a divorce the other day because her husband was too good to her. He always let her have her own way, a most uncommon charge against husbands. It is true, but the instance illustrates my point. A too sweet sweetness palls, particularly upon the theatrical appetite.

I wish pretty Mabel would forget her recently acquired long dresses, and French heels, and high coiffure, and turn a somersault into her part, and lose herself in it, as she did when she played child rôles, such a little while ago. Temperamentally, she is adapted to dream parts and ethereal and idealized characterizations, but a good actress can play anything reasonably well, and we have always accounted Mabel a good actress. I wish she would shake herself out of the day dreams and inject a few more notes into the rôle of Lovey Mary. Lovey Mary had pepper and vinegar as well as sugar in her composition. She had character angles as sharp as her elbows, and had sudden and startling transitions of mood.

Regrettably, I assert that the very recent child actress is trembling in the balance. Will she mount into the upper ether and become a mere memory, or will she develop the weight of substantial achievement?

If George Tyler will really hazard casting her as Parthenia to Ernest Novelli's Ingomar we shall know in part; but in part only, for Parthenia is played in the little Taliaferro's three strong notes—daintiness, wistfulness and eternal sweetness—and clinging innocent girlishness is always an exquisite foil for the fierce barbarian. She may play as naturally as she likes. I hear she preaches, but, like most younglings of the profession, mistakes naturalism—until she arrives at one of the three crucial scenes. When she repulses her aged suitor the thread of sweetness must be broken and tied in a fine, hard knot of indignant remonstrance. Appealing to the semi-savage awakened suddenly into a threatening amorosness she must knot it successively in sublimity of innocence and maidenly denunciation. And in the final scene there must be a flash of more than virginal emotion as she resolves to leave her home in Greece to follow her lover into the wilderness.

If Mabel Taliaferro rises to the height of these big moments she will have arrived at the dignity of a grown up who is still growing. Pending Novelli's possible arrival will she please spice up Lovey Mary a bit?

Concerning Edna May, a little story has leaked from the witty Green Room Club of London.

English actors and managers, among whom were interspersed a few Americans, were talking of the hold the girl with the face and manner of Priscilla the Puritan maiden had taken upon London playgoers. There it was always, the line of adoring Johnnies, alternating pendulum like between the stage door and the boxes, according to the hour. There it had been for successive seasons, that significant word "and" separating the cast from the star,

and always Edna May's name followed the "and."

On the street corner a wheezy hand organ ground out the old song "Tis Hard That the Heart Must Go Where the Hand Can Never Go."

"Apropos of what we were just saying," drawled an eminent English manager, "tis hard that the 'and' must go where the art can never go."

Yesterday the Matinee Girl was looking at some curious pictures of the highest buildings in New York. The pictures were the sort a man sees when he walks home nodding affably to the lamp posts. The Flat Iron Building looked in this photographic distortion like a great stone fan opened upon the sidewalk, and with a pointed handle running into a gray stone apex lost in the sky. The windows were a lot of jagged rents in the fan. It was the craziest building delirium tremens could conceive.

"Was the camera broken?" asked one of the dazed examiners of the photograph.

"Or the photographer drunk?" asked the most direct one of the party.

"Neither," answered the exhibitor. "It's the way a worm sees the building. It was taken from the sidewalk, looking up."

A worm's eye view! Does that explain the distorted views we take of some of the big things of life? Are we taking a worm's eye view when we might be taking a bird's eye view, looking down at the thing, or a man's view, looking straight at the thing, as he goes whistling to his work?

Don't you think we spoil half the good things of life by taking bird's eye views of them?

Actor folk and others who have seen Herbert Hall Winslow and Charles Dickson's play, The Spellbinder, are taking of a wonderfully clever bit, so tiny that it might be called a tidbit, played by Frank Russell. It is conceivable that many a haughty actor has refused to play the part. It has four lines, each line one word, that word the same in each line, and the word the insignificant syllable, "sure." But Mr. Russell has made a hit in it, and I mistake me if the part is not the one that will be remembered longer than any rôle in The Spellbinder.

As Andy McGlory, a burly ward heeler, he crossed the stage on his way to the room where a Senate committee is investigating a charge of fraud. He meets his sister, who has been discharged because of political influence. She asks him if he will stick to her, and he answers with quiet determination, "Sure." When he reaches the door the candidate whose election is being contested appeals to him.

"You will tell the truth, Andy?"

"Sure," answers Andy; and as the grim face disappears you know he will.

A few minutes later he comes out of the committee room, handcuffs on his wrists and an officer in attendance.

"So you told all you knew, Andy?" sneers the district boss.

"Sure," answers Andy, without the blink of an eyelash.

The boss's eyes follow him maliciously, and he laughs.

"It means five years in Sing Sing, you fool!"

Andy's face changes not a muscle. There is just a hint of huskiness in his voice, as he answers: "Sure," and goes out with the officer. That is all, but there has been no more effective work on Broadway this season than Frank Russell's one-word part.

A convivial member of the Lambs' Club, long known to the public as a star and one of the most intellectual of American actors, tells this story:

"I got home at three o'clock the other morning, my pockets full of poker winnings, my soul full of joy and my stomach—well, let the contents of my stomach be sacred. My latch key behaved unaccountably, and by the time I made my first entrance my wife and several wakeful neighbors were hanging out the windows. My wife is always cross when she's sleepy."

"This is the end, sir," she said. 'I am going home to mother.'

"I struck a great pose, a regular Herbert Kelcey mantelpiece attitude, and smiled up at her. That's all I can remember, but her version is: 'You grinned at me like a fool, and said, "My dear (hic), is that a threat or a promise?"'"

THE MATINEE GIRL.

MISS DE GONZALAZ AND MR. WARBURG.

The MIRROR's first page this week shows the pictures of Mildred de Gonzalaz and Albert O. Warburg, both of whom have achieved distinction in the world of theatricals. Miss de Gonzalaz made her debut on the stage at the Pavet Theatre, Havana, Cuba, in 1900, as Mary Brandon in Bartley Campbell's My Partner. This was the first presentation of an American drama in Cuba, and the event was a notable one in every way. The opening performance was witnessed by several thousand persons, among them being the Governor-General of Cuba and his staff, the Cuban officials, and the entire diplomatic corps. Miss de Gonzalaz scored a triumph and demonstrated by her performance that she possesses unusual dramatic talent. After the engagement in Havana Miss de Gonzalaz made a triumphant tour of Cuba for sixteen weeks, under the management of Mr. Warburg. Miss de Gonzalaz is the daughter of a Spanish General, who was attached to the Spanish Cabinet during Sagasta's administration. She has played in Spanish in England and the United States, and in addition to her talent as an actress is an expert linguist.

Mr. Warburg has been before the public for the past eight years, for the most part in the South and on the Pacific Coast, with well-known stock companies. He is a Dane by birth, having been born in Copenhagen, where he made his first appearance at the Royal Opera House in Ibsen's A Fallure. He was graduated from the University of Denmark, where he prepared himself for the diplomatic service. He changed his mind, however, and refused an appointment as secretary of the Danish legation at Athens, which was tendered him by the Danish Government in 1894, in order that he might pursue his career on the stage. Mr. Warburg is a nobleman by birth and is a Knight of the Danish Flag, the cross of the order being given to the second son of a nobleman. He intends in the near future to present Miss de Gonzalaz in vaudeville in a new comedy sketch called A Previous Engagement, written especially for her by M. H. Lindeman. In addition to managing the tour, Mr. Warburg will act as Miss de Gonzalaz's principal support. She will also be assisted by W. R. Liebmann in a character rôle and George Hoey, a member of the well-known Hoey family. Mr. Warburg intends to put on the sketch elaborately and to leave nothing undone that may add to its success.

IT IS NOT TRUE.

The report published in several of the daily newspapers that Heinrich Conried intends to take possession of the Murray Hill Theatre and to move his German company from the Irving Place to that playhouse, is emphatically denied by the person concerned.

## THE DRAMA IN ITALY.

Duse to Retire?—Turin's Royal Theatre Remodeled—Many New Plays.

(Special Correspondence of The Mirror.)

ROME, Sept. 8, 1904.

Another old and memorable theatre has disappeared, but only to reappear in a beautified form. This is the Royal Theatre of Turin. The old theatre was composed almost entirely of boxes, as in all old Italian theatres. The new theatre will have open boxes. There will also be a pit and stalls in modern style, instead of only a pit as in the old style; the stage will be entirely reconstructed in the most approved style and will be very much enlarged. A new frontage will be added to the theatre, and all the entrances and staircases will be enlarged, and, as much as possible, the theatre will be made fireproof. It is expected that the new Royal Theatre will be ready to be opened within a year, and Turin will then have a theatre worthy of the great city that it is, and equal to the greatest exquisites of modern times.

Playgoers who remember the old Royal Theatre when in all its glory sigh as they see the axe demolish the walls rendered illustrious by all the most celebrated stars who ever shone in the firmament of art, whether in song, drama or ballet. Tagliioni, Cerito, Ellsler, Pasta, Grisi—all those best known in art appeared there, and of these one still remains—Cerito, a delightful old lady, who lives her last days in Paris, true to the memory of her French husband, Leon, the violinist. Here in Rome Cerito was such a favorite that the Cardinals broke through certain set rules and regulations in her favor, and she was allowed to appear and dress as she liked when impersonating her favorite part of Cupid, who was discovered lying on a bed of roses, dressed only in pink colored tights. Such a thing had never been seen before in Rome. But Cupid then was so innocent, especially as represented by Cerito, that the severity caused not a shock to any one. I have this from an old Roman who still remembers Cerito's debut in Rome and loves to talk of it. Her old slippers alone were a fortune to her ladies' maid, who sold them for more than their weight in gold.

Duse, I am told, is really thinking of retiring from the stage. She will, however, make a farewell tour to all the places where she has once been seen, and then she will take a final farewell of the Italian public. She is not yet fifty years of age, while other stage celebrities are still strolling through the world at over sixty years of age. She has been spending part of the Summer in Cortina, Tyrol, Austria. She loved to stroll in the woods, and was particularly fond of sitting on a pet rock under a pet tree, the pet resting place of an English friend of mine, who felt very aggrieved at first when she saw a stranger in her seat, but forgave her when she knew who it was—Duse.

I am glad to see that d'Annunzio has refused his consent to have his Gorio's Daughter burlesqued. The author of the burlesque snaps his fingers at d'Annunzio and says he will do just as he likes, that Homer had been burlesqued, and so on. But Homer was not alive when his works were burlesqued, otherwise he might have put his spoke in the wheel.

Personally I hate burlesques, and consider them an insult to the original. I once saw a burlesque of Norma, and could never after hear the opera without seeing the burlesque before my eyes. I vowed then that I would never see another burlesque, and have hitherto kept my word. Meanwhile Gorio's Daughter is continuing its triumphal march throughout Italy, with Frandini as Gorio's unfortunate daughter. There have been already one hundred representations of this play in Italy. Not one hundred consecutive representations, or one hundred representations in one single town, but one hundred representations in Italy altogether.

I see that Björnson Björnsterne was so impressed with the Sicilian actor, Grasso, when he saw him lately in Rome, that he is now writing a play expressly for him, the subject being a conflict between two generations. An old man, who is attached to all the old prejudices of his time, tries to impose his ideas on his son, who represents the new generation. The play is to be produced in October. Signor Grasso may feel flattered at the interest the great Norwegian writer feels for him.

Signor Globbe, the successful translator of Rostrand's plays and the author of Mephistopheles and Don Juan, has completed a translation of Racine's Phèdre for Emma Gramatica.

Giaccosa is still working at his new play, The Strongest, which is to be brought out in Turin in November.

Rovetta is in Switzerland and works ten hours a day at his new historic play, The King Jests, taken from an incident of the Bourbon period.

Butti's new play, Passions in the Dark, rests upon the doubts of a priest between love and duty. It is to be given in Rome in October.

Simoni is writing A Poor Lover, which is well spoken of.

I am glad to see that the San Carlo of Naples will not be closed, as it was feared, next Winter. All difficulties have been overcome, and it will open as usual in December for the Winter season.

Mascagni's opera, Friend, will be given first at Monte Carlo and then in Rome. The rainbow scene alone will cost 10,000 francs.

It was a very worthy account of my poor friend, Wilson Barrett, which appeared in THE MIRROR. I knew him for many years, and it was he who taught my first play, Pure as Snow (there was a slight mistake in the name in the article, but you will recognize your P. Q. R. in it). He paid me generously. At one time he thought of giving A Game of Chess. The contract was signed. Then he gave up management and the contract was broken. I lose a good friend in him.

The Pope, as I have said before, is a musician in heart and soul. But I have not said that he can spare from his daily duties, he spends at the piano. He has two magnificent instruments, the gifts of two of the most renowned makers in Europe, and they chose the very best in their manufactory. He plays for hours together, sometimes classic pieces and sometimes improvisations of his own, but always in classic or religious style. His two Venetian secretaries, Monsignor Bressan and Monsignor Piselli, are his chief auditors, with his two sisters also at times.

An old actress, a contemporary of Ristori and once a celebrity in her way, has just died at the age of eighty years, forgotten and abandoned by all who were her enthusiastic admirers when she was on the stage. She was Laura Bon, and Bon is one of the oldest and most famous family names in the Italian theatrical world.

Alas! poor Yorick! S. P. Q. R.

## ENGAGEMENTS.

Thomas R. Henry will be the manager of The Royal Lilliputians, while Thomas Hodgman will travel in advance. Gus Hill has engaged several normal sized people to assist the midgets and giants in their new play, Dreamland, which is now in rehearsal, under the direction of Michael Hecker.

C. Nick Stark, for the rôle of Starlight, the Indian, in Rowland and Clifford's Over Niagara Falls. B company.

William Dale, as leading man in Across the Rockies, by Manager Sol. Myers, which opened its season Sept. 17.

Florence Sinnott, to play the part of Trixie, in The Wizard of Oz (Western).

Camille Porter, as leading woman for Wife in Name Only.

William C. Schrodde, an English clown, for the coming revival of Humpty Dumpty at the New Amsterdam Theatre.

Marie Haskell, as Ingenue; D. C. Smith, as musical director; and Thomas J. Myers, as advance agent, for H. Stanley Lewis and W. W. Brown's Ten Nights in a Bar Room company.

Jack Andrus and Mrs. Andrus (Frances Atherton), by W. S. Bates, for his stock company, Miss Atherton to play leads and Mr. Andrus as musical director.

Frederick Carlton and Barden Letters, for Slaves of the Mine.

## REFLECTIONS

David Belasco and Maurice Campbell have arranged for Henrietta Crossman to appear in Philadelphia at the Academy of Music in Sweet Kitty Bellairs early in November. The Academy was rented many months ago by Mr. Belasco and Mr. Campbell. It was at this house that Miss Crossman appeared last year for one performance, the gross receipts for which were a trifle over \$4,000.

Charles Major and Paul Kester, the author and dramatizer of Dorothy Vernon of Haddon Hall, were in town recently to sign over the English rights of the piece to Julia Nelson and Fred Terry, who will shortly produce it in London. Bertha Gailand will open her season in the play at Washington on Oct. 17.

Sherman square seems in the northward path of the amusement movement. Thompson and Dundy, Hammerstein and the Liebler Company are among those whom the real estate agents hope to have moving in soon. As Liebler and Company have no theatre they can call home, there seems to be a foundation for their part of the rumor that a member of the firm has control of a lot facing on Broadway near that square.

Fredricka Going, the child actress, is a member this season of The Little Princess company, playing the rôle of Ermyngrate. Her portrayal was much admired at the performances of the play at the Harlem Opera House.

The title of the farcical comedy written by H. A. Du Souchet for Walter E. Perkins has been changed. It was originally called A Military Man and was widely proclaimed as such, but it became confused with Leo Ditrichstein's comedy, Military Mad, which recently closed at the Garrick Theatre. The Perkins play is now known as Who Goes There, and is suggestive of the military flavor the plot contains. Tom A. Wise has been engaged by Claxton Willstach to direct the rehearsals, which are in progress at the Murray Hill Theatre. The company will include Marguerite Hammond, Minnie Allen, Gay Errol, Genevieve McCloud, Hale Norcross, Lewis Western, Edward Warren, Horace Newman, Louis Peters, George Granger, Albert A. Boss, Harry W. Albert, Phil Holbrook, and Walter B. Towne.

Mr. and Mrs. Joseph Grismer (Phoebe Davis) took charge of the funeral of Mrs. Sara Stevens, as her brothers could not reach St. Paul in time. The quartette of the 'Way Down East company sang and the services were attended by all the companies playing in St. Paul and Minneapolis.

William F. McMullen, the operator of the spot light at the Iroquois Theatre, Chicago, upon the occasion of the great disaster there last December, has disappeared and the State's Attorneys, who are about to bring the managers of the theatre to trial on charges of manslaughter, are making every effort to find him.

Nona Blake assumed the rôle of the Admiral's daughter in The Isle of Spice last week, succeeding Gertrude Millington.

Spencer H. Charters, after a vacation at Atlantic City, rejoined the Thomas E. Shea company at Rockland, Me., for his third season.

Kirke La Shelle has made some changes in the cast of The Virginian, which, with Dustin Farnum as the star, opened its second season last week at the Montauk Theatre, Brooklyn. Helen Holmes and Frank Monroe are the two important new members of the company. Mr. La Shelle has disposed of the English rights in The Bonnie Brier Bush to William Mollison. He will retain the Australian rights himself, and will probably send there a company composed largely of American actors now appearing in the play.

Elouina Oldcastle has been engaged by Paul Cazenave for the period of a year with the French company at the Auditorium in Quebec. The season opened on Sept. 15. She is accompanied by her husband, Professor Antonio Frabasilis, late of the Astor Library, who will devote himself in Quebec to literary pursuits and the teaching of languages.

Claire McDowell has been re-engaged for the rôle of Anna in 'Way Down East, in which she was very successful, and has been advanced to the Eastern company.

In George M. Cohan's new musical play, which will follow The Old Homestead at the New York Theatre, Bernard Dyllin will have a character new to the stage. It is that of a Chinese newspaper man, editor of the Pekin Gazette. He is sent to London by the Emperor to report on the English Derby. From there he comes to America and visits San Francisco for business purposes. He owns twenty-five per cent of the stock in the Chinese lottery, from which he is supposed to have derived a fortune.

Galway Herbert, late of the Neill-Frawley company in the Orient and South Africa, has returned to London. On Aug. 29 he presented at the Royalty Theatre, as a curtain raiser to The Chetwynd Affair, a one-act tragedy by C. St. John, entitled Erickson's Wife.

Jere McAlliff has secured from T. H. Winnett the exclusive rights, for certain territory, in A Young Wife.

Della Fox will reopen the Princess Theatre on Sept. 30 with her new musical comedy, The West Point Cadet.

The Castle of the Dragons, with Empress An, of China, as the central figure, is announced for production by the Countess de Fourney company early in November in St. Louis.

Margaret Bourne, last season leading woman with Louis James and Frederick Warde, has been engaged to appear with Mrs. Patrick Campbell in The Sorceress at the Herald Square Theatre.

Mona Carrington replaced Erminie Earle in The Runaways when the season opened in New Haven. She took the part on two days' notice, but acquitted herself splendidly.

James Young, who was last season most successful in the rôle of Sebastian in Viola Allen's production of Twelfth Night, has been re-engaged for Miss Allen's company this season to play Florizel in The Winter's Tale.

Bert Levy, an Australian caricaturist recently arrived in America, has been engaged by Weber and Ziegfeld to design the costumes for their productions this season at Weber's Music Hall.

Henrietta Crossman will probably appear next year in Mary, Mary. Quite Contrary, which was temporarily shelved owing to her engagement for Sweet Kitty Bellairs.

The Harvester, Otis Skinner's new play, will have in its cast Lizzie Hudson Collier, J. M. Colville, George Clarke, Marlon Abbott, Walter Lewis, Ben T. Ringold, and Russell Crawford.

Thomas Jefferson began a thirty weeks' tour of Rip Van Winkle, in Lebanon, Pa., on Sept. 14.

Arnold Daly and his company returned last week from their special engagement in San Francisco. The new Shaw play, How He Lied to Her Husband, will be put in rehearsal during the present run of Candida.

The Buffalo Bill Wild West company has been upheld in its defense of F. E. Maeder's suit for an interest by Judge Lanning's dismissal of his plea for a receiver.

Joseph Brooks is selecting the company for his production of C. T. Dazey's new play, Home Folks, which will open at the New York Theatre during Christmas week.

Otis Skinner returned to New York last week from his Summer in Europe to begin rehearsals of The Harvester, which he will produce at the Lyric Theatre.

Sadie Worthington, who is playing Sadie in Cheekers, was taken suddenly ill after the first act last Wednesday night, and Margaret Smith played her part for the rest of the performance.

Leola Maye was married in New York, on Aug. 11, to A. C. Harsey-Elder, a non-professional.



# IN OTHER CITIES

## SAN FRANCISCO.

An event in local theatrical history took place on Saturday night 3 in the final opening of the Majestic Theatre, which is conceded to be one of the most magnificent playhouses on the American continent. The first attraction was in the Palace of the King, given by the new Majestic Theatre co., an aggregation of clever plays brought to this coast by Oliver Morosini, the best people with us permanently. The presentation of the first play was a most meritorious one and the elegance of the stage settings were far out of the ordinary. Grace Reals, the leading lady, was seen in the role originated by Viola Allen, and not too much praise can be given her for her clever work. Richard Thornton, the leading man, sprung into popularity on his first appearance. He is a man with a delightful personality and a fine voice. H. Gilmour also gave a capital performance, and was seen in the role of the King. The Court Fool was in the hands of Henry Stockbridge, and his portrayal of the role was truly artistic. Eleanor Gordon surprised everybody by her work as the adventurous Linda Avidon, as the blind sister of Dolores, carried through her part admirably. The Cardinal of Joseph Callahan was also a good bit of acting. The play will hold the boards another week and crowded houses will surely prevail.

Next week will be the last week of The Toreador at the Tivoli. This pretty opera has had an unprecedented run at this house and has introduced to us some very clever people. The Serenade comes next and with some new people.

At the Alcazar 5-12 White Whittelsey is presenting the original Brandon Tynan's version of Robert Emmet. Mr. Whittelsey in the title role was a revelation. He was suited to the part in every respect. His voice has just the right turn for the brogue and his physique is all that could be required. Miss Lawton, since she came from the Central, is doing some fine work and her portrayal of the role of Sarah Curran is no exception. Mr. Osbourne is also well cast as Michael Dwyer. The play brought out the full force of the Alcazar players, and they all filled their parts capably. Next week will be the last success. The Second in command, will be given.

The Grand Opera House has not been open to the public 5-12 but was engaged by the Knights Templars for a week, and the seats were distributed among their friends for a special performance of Chinese actors. Next week a musical extravaganza, Princess Fantan, with 300 children will be given under the direction of Bothwell Browne. York State Folks is coming.

The offering at the Central 5-12 is Theodore Kremer's newest melodrama, The Evil That Men Do, and a better piece of kind has never been seen at this theatre. The situation was extremely exciting and the broad-breasted escapes were sufficiently thrilling to bring forth storms of applause. The comedy vein running through the play was very clever and thereby relieved the tragic incidents. Marshall Mayall and Ethel Clifton had the leading roles, and Julia Blanc was a decided hit as the Irish character. The house has been packed every night. Next week Only a Shop Girl.

Fisher's Theatre is now in the third week of Anne-harbor. The seats were distributed among the visiting Knights Templars are all taking in this show and local hits during the convention have created much fun. The singers and players are all in fine form and receive the audience warmly. The next big success, Miss Mazzima, is now ready for presentation. It will be produced as soon as the public tide of the present piece.

The Columbia Theatre 5-12 has a particularly clever offering. It is some we have seen Mr. Bellevue, and he is being enthusiastically received. The play, Raffles, is a truly clever piece in the hands of Mr. Bellevue and his clever co. Mr. Bellevue is one of our artistically finished players and is always a great success. Mr. Holland is also numbered among the foremost players of two continents. Beverly Stiggraves was a plausible Mrs. Vidal, and Miss Handlick was sympathetic as Gwendoline. Frank MacCormac as the rich burglar Crawshaw was a good study. The play is drawing well and goes for another week.

Florence Roberts made a record at the California last week in Tess, and judging from the audience which was packed to see her in Sapho, this week will run just as big. Sapho is one of the best things Florence Roberts has given us, and she is somewhat identified with the role on the coast. Her Bosworth is the first one to give us the play. Flohobart she was the first leading man Miss Roberts has had, and the role of Flamant in his hands is a strong rendition. The performance was generally effective and held the audience intensely interested. Next week Miss Roberts will give us The Two Roses 19.

OSCAR SIDNEY FRANK.

## LOUISVILLE.

The New Masonic offering 5-12 beginning 5 was A Modern Viking, by D. B. Fortin, and interpreted by E. Eckstrom, the silver-voiced singing comedian, aided by a most capable supporting co. Business was large, notwithstanding extremely hot weather. The scene of the burning practice house of the trained dog "Res" deserve especial mention.

At the Avenue 5-10 The Queen of the Highway has proved a very strong drawing card. The cast embraces twenty-five people. A team of horses and a hearse of trained animals add to the realism of the production. It is a really noteworthy attraction.

The John Robinson Circus drew two very large audiences here 5, giving a very satisfactory show. The Sells Brothers-Forrests came 19, to assured large business, and their advertising matter is most attractive, and has been advantageously placed. This is a good circus city.

George H. Harens, the musical director of A Modern Viking, at the New Masonic, is well and favorably remembered by Louisville people. His acting and singing in Patience and other Gilbert and Sullivan operas are remembered by old-timers as distinctly artistic efforts.

Manager John T. Macaulay, in the absence of his factotum, John L. Croro, business-manager, at Macaulay's in St. Louis, is holding the fort alone, directing and superintending the extensive changes at the beautiful opera house. When these changes are made, Macaulay's will be one of the safest, most attractive playhouses of America, and one of, if not the first, of the theatres of this country modeled after the present accepted style of the best ideas of the modern playhouse.

Hopkins' New Theatre was opened 11 to a very large audience. It is centrally located in what was formerly known as Music Hall, which was thoroughly remodeled under Colonel Hopkins' supervision from plans prepared by Val P. Collins, an architect of experience in the construction of work of the kind. It is thoroughly modern in all of its appointments and up to date from entrance to stage, which is fitted with the latest appliances. The seating capacity is 2,000. A ladies' parlor, decorated in good taste and neatly furnished, is one of the features. Special attention has been given to the safety of the patrons of the place, numerous exits being provided and there being a fire curtain and fire escape made necessary by the local law. William Reichman will act as resident manager and will retain as his assistants many of the attaches of the former place conducted by Colonel Hopkins, which was destroyed by fire. The remodeling co. was a strong one, and the attendance was large.

Melville B. Raymond presented a strong co. in a musical comedy entitled Buster Brown, with Master Gabriel in the title role, at the New Masonic 12-17. Business was good. A Trip to Egypt 19-24.

Charles E. Blaney's strong melodrama, The Curse of Drink, drew excellent business at the Avenue 11-17. The co. was equal to requirements demanded of it, and the piece was elaborately staged. On the Suwanee River 18.

The season 1904-5 at Macaulay's will open 19 with Vivian's Pappas, with Blanche King and Harry Conner featured. Al. G. Field's Minstrels will be the attraction which will follow.

Forepaugh and Sells Brothers' Circus will give two performances on 19. This attraction has been extensively billed, and indications are that it will attract large business.

William Castleman, the young tenor, who achieved such success in opera abroad, and who has been visiting relatives in Louisville and vicinity, is considering an offer to sing in grand opera at St. Petersburg, Russia, during the coming winter.

John Robinson's Circus has been sued by the parents of a youth who was injured by one of the animals in the menagerie of that organization during the engagement here 5.

Manager James B. Camp writes that he is having the time of his life with the Knights Templar on the Pacific Coast. He is a member of the drill corps of the local commandery.

Karl Schmidt, composer of the oratorio Judith and former leader of the orchestra at the Auditorium, has returned from his summer outing and will be busily occupied with musical affairs during the coming season. He is at work on an opera and will fill occasional engagements as solo violinist during the season.

Happy Bill Kennedy is meeting with success in the singing of popular songs as soloist at Hammer's Garden on the Boulevard.

The death of the Rev. George C. Lorimer, in France, causes revival of an incident in the career

of the celebrated divine in this city. He came here as an actor in a traveling co. many years ago, at which time he met and married a French girl, and decided to leave the stage and enter the ministry. His fame as an orator and a man of extreme tolerance is well known, his views of the drama and people connected with it always being intelligently expressed. His widow, who was a good accomplished through the stage and its people.

CHARLES D. CLARKE.

## DETROIT.

There is no greater favorite here than Nat M. Willis, who returned to Lyceum 11-17 in A Son of Rest. This musical comedy proved its worth when here last season, at which time it played to large business, and the same state of affairs may be expected during this engagement. There is no getting around the fact that Willis has the ability to laugh and make a laughing business, and is the drollest fellow below the popular price circuit. Strange, too, that in spite of all the honors showered on him, he does not seem as yet to have been attacked with a case of "chestnuts," which so many of our other stars in the same line of business have become afflicted with. The comedy is more pretentious than last season, much new business having been added, more especially in the musical line, in which respect it ranks above the many that are offered under the same name. The scenery, costumes, tumbling are pretty and in good taste and no more pleasing form of entertainment will be forthcoming at this house during the season. Willis certainly has contrived at the oddest of stage entrances that at once puts his audience in good humor and sees to it that they keep it until the final curtain. A large co. supports Mr. Willis, the more prominent of whom are Master Willie Tilden, as the necessary sacred cat; Charles W. Emerson, as the helpful helper in the fun-making; Sylvia Starr, who possesses a striking personality, though not so well equipped vocally; Alene Collins as Mrs. Spencer; Edward Hayes, Mona Wynne, Bessie Aberton, Harry Burgess, George Snyder, Evelyn Williams, and others. The scenery, costumes, tumbling are pretty and in good taste and no more pleasing form of entertainment will be forthcoming at this house during the season. Willis certainly has contrived at the oddest of stage entrances that at once puts his audience in good humor and sees to it that they keep it until the final curtain. A large co. supports Mr. Willis, the more prominent of whom are Master Willie Tilden, as the necessary sacred cat; Charles W. Emerson, as the helpful helper in the fun-making; Sylvia Starr, who possesses a striking personality, though not so well equipped vocally; Alene Collins as Mrs. Spencer; Edward Hayes, Mona Wynne, Bessie Aberton, Harry Burgess, George Snyder, Evelyn Williams, and others.

Madame Schumann-Helk was given a very cordial reception at the Lyceum 12-17, when she appeared as the central figure in Love's Lottery, the joint work of Stanislaus Stange and Julian Edwards, the latter coming to Detroit to conduct the orchestra, which has been augmented for the occasion by several other members of the Lyceum orchestra. The production, both as regards scenery and costumes, and, from a Detroit viewpoint, was very much of a surprise. The authors, producer, Fred C. Whitney, and stars were called upon to give a most interesting performance. Madame Schumann-Helk being the recipient of several floral offerings from her many admirers here. The cast in support is very capable and, besides the star as Lina, Charles W. Emerson, as Sergeant Bob Trivet, George L. Tallman, as the butler, and others. The production, both as regards scenery and costumes, and, from a Detroit viewpoint, was very much of a surprise. The authors, producer, Fred C. Whitney, and stars were called upon to give a most interesting performance. Madame Schumann-Helk being the recipient of several floral offerings from her many admirers here. The cast in support is very capable and, besides the star as Lina, Charles W. Emerson, as Sergeant Bob Trivet, George L. Tallman, as the butler, and others.

The Flaming Arrow is enjoying a profitable week at the Whitney 11-17, the frequenters of which theatre never fail to give this stirring drama a warm reception. The production is a most interesting one, that last, and its popularity shows no abatement. It is deserving of success, for it is unusually well built and the co. portraying it are in the main capable. They are: F. J. Chamberlain, Helen Vaughan, and others. The production is a most interesting one, that last, and its popularity shows no abatement. It is deserving of success, for it is unusually well built and the co. portraying it are in the main capable. They are: F. J. Chamberlain, Helen Vaughan, and others.

The Lafayette Theatre, formerly the Empire, opened 11-17 with a first-class stock co. playing The Millionaire. Mr. Bugle, Ralph Cummings, the present lessee, has had the house renovated from pit to dome, and one would hardly recognize the old home of business and pleasure. The production is a most interesting one, that last, and its popularity shows no abatement. It is deserving of success, for it is unusually well built and the co. portraying it are in the main capable. They are: F. J. Chamberlain, Helen Vaughan, and others.

The Map from Mexico is the bill at the Lafayette 11-17, and is receiving a most fitting revival. It is a lively play and remarkably well acted, considering that it has been played here for many years, and consequently does not admit of much rehearsing. Ralph Cummings as Benjamin Fitzhew easily shows his familiarity with the role. Louis Bresson as Carl Brudrick Majors and Harry Glazier as William Lovell are good. The production is a most interesting one, that last, and its popularity shows no abatement. It is deserving of success, for it is unusually well built and the co. portraying it are in the main capable. They are: F. J. Chamberlain, Helen Vaughan, and others.

## KANSAS CITY.

Henry Miller, ever a welcome visitor to our city, appeared at the Willis Wood Sept. 12-14, presenting his new comedy of high English life, entitled Joseph Entangled. In the hands of a less capable co., which he had, the production would have been a failure. However, it was by such experienced artists, there was a great deal to be enjoyed in the individual acting in spite of the inadequacies of the vehicle. Much of the story doubtless demanded that. As Sir Joseph Entangled, Miller did a beautiful job. He was well received. Frederick Tiden, J. Hartley Manners, and Stanley Dark presented types of the English gentleman with rare understanding. A delightful character sketch was given by Walter Allen as Professor Toled. As Mrs. Harry Taverer, Josephine B. Ray, we have seen him in more congenial roles. Hilda Spang made her initial appearance before a Kansas City audience, and as Lady Verona Mayne scored a decided hit. John Glendinning as Harold Mayne played his part in a forceful, convincing manner, and was well received. Frederick Tiden, J. Hartley Manners, and Stanley Dark presented types of the English gentleman with rare understanding. A delightful character sketch was given by Walter Allen as Professor Toled. As Mrs. Harry Taverer, Josephine B. Ray, we have seen him in more congenial roles. Hilda Spang made her initial appearance before a Kansas City audience, and as Lady Verona Mayne scored a decided hit. John Glendinning as Harold Mayne played his part in a forceful, convincing manner, and was well received.

Business was good throughout the engagement. Frank Daniels in The Office Boy 15-17. The County Chairman 18-24. Bird Court 25-Oct. 1.

The Lyman Twins in their musical farce, At the Races, proved a very good drawing card at the Auditorium 11-17. The show is practically the same as seen here last season, the difference being the number of new songs. The twins remain the center of attraction and were ably assisted by Patti Rosa, who scored quite a hit with her songs. Other principals included Ethel Vanbrocklin, Marjorie Dale, Nellie Howard, and Marguerite Mulham, all of whom played to the hilt. The production was well received. The Lyman Twins in their musical farce, At the Races, proved a very good drawing card at the Auditorium 11-17. The show is practically the same as seen here last season, the difference being the number of new songs. The twins remain the center of attraction and were ably assisted by Patti Rosa, who scored quite a hit with her songs. Other principals included Ethel Vanbrocklin, Marjorie Dale, Nellie Howard, and Marguerite Mulham, all of whom played to the hilt. The production was well received.

A Little Outcast was the Gillies offering 11-17, drawing good crowds nightly. Annie Blanche is again drawing favorably in the same role, and her work merits the highest commendation. She makes a capital actress in acting throughout being natural and artistic. The supporting co. were very satisfactory and the production was appropriately staged. Queen of the Highway 18-24.

The season ended at Forest Park 11 with a big amateur show at the theatre and the annual union picnic out in the grounds. The weather was a trifle chilly, but a good crowd turned out and made both affairs a success. Manager George Sellinger will leave this week for Louisville, Ky., where he will take charge of the new Hopkins' Theatre, which is controlled by the same management as Forest Park.

The Priests of Pallas management are making great preparations for the Fall festivities, and both the parade and the big and better than ever celebration of hard work and money will be held on the forty-three towns in the vicinity are being billed for the event, and as the railroads will allow stop-over tickets to World's Fair visitors, we should have the largest crowd in the history of the city. Some twenty or more of the best bands in Missouri and Kansas will participate in the grand electrical parade, which will be held the evening of Oct. 4. The Epperson Megaphone Minstrels are practicing daily for their performance in Convention Hall 5, and the affair promises to eclipse anything ever before attempted by them.

G. Schollerbeck, representing the Metropolitan Grand Opera co., of New York, was in our city recently and closed arrangements whereby the Grand organization will be heard in Convention Hall the first week in April. Parsifal and one other opera will be given.

## DENVER.

The long-heralded Wizard of Oz was at the Broadway 5-10. Everybody wanted to see it, most of them did, and now they are wondering why in the world it had such a long run in the East. Maybe we expected too much, for the realization was certainly disappointing. The production was certainly beautiful, the Scarecrow original and funny, but what more can be said? The music was not above the average, the acting and singing of the principals far below it. Blanche Russell Todd was very good as Dorothy Gale. May Taylor fairly good as the Lady Lunatic, and Bert Swor quite satisfactory as the Scarecrow, but the only spontaneous laughter produced in the entire performance was caused by the funny antics of L. J. Wickoff as Imogene, the Cow. John Swor might just as well have been a wooden man for all he made of the part of the Tuman. "When You Love, Love, Love," Sammy and "The Nightmare" is an Awful Dream won numerous plaudits.

Business was very good at the Taber 4-10, where a splendid production of Arthur Sidman's York State Folks was given by an excellent co. Simon Peter Martin, the village autocrat, was a remarkable characterization as delineated by Gloria and Jackie. In conception and execution it could not be improved upon. Ray L. Royce was the lovable old village organist. The quaint humor and again the delicate pathos of the lines were brought out perfectly. Lillian was a very good thing, and very ingenuously, but lacked feeling. Harry Crosby made a decided hit as Lem Dunbar, and John Saunders won many laughs as the sleepy Zilly Tucker. Every part was well played. It is one of the best pastoral plays we have ever had here.

The New Curtis Theatre is attracting a much better class of people than ever before, and the house is well filled at every performance. Pousse Co. was well presented 4-10. Joe Howard, Ida Emerson, Allen Curtis, Lew Rose and George Mackman have become great favorites as the principals of "the stock co." Miss Emerson is rather too serious and does not enter into the spirit of the funmaking, but her handsome stage presence and really fine voice make one wish to see her in a more dramatic role. Thus far her opportunities have been somewhat limited. Mr. Howard introduced a song, written by himself, called "Up in Colorado State." It is one of the best of the kind, and the co. always take well. "Good-bye, My Lady" which was sung by him so many encores in Fiddle-de-dee, was repeated with much success this week, and in Zanzibar also made a hit. Allen Curtis, assisted by the chorus, sang a very good thing, "Come Make a Trip into the Irish." Louie Cardowine was very good in the doll. The work of the chorus deserves the highest commendation. Whirl-gig 11-17.

The following bookings show that we may expect good things under Mrs. McGuffey's management this season. Beginning 11 for one week each at the Broadway: The Tenderfoot, Frank Daniels, The County Chairman, Sousa's Band, Vivian's Pappas, Jewel of Asia, Eternity City, Maxine Elliott, A Charming Girl, The Burial of the Dead, The Sultan of Sulu, Ward and Kidder in Salamambo, Clara Bloodgood, Creators' Band, Earl of Pawtucket, William Collier, The Silver Slipper, Mother Goose, Grace Van Studdiford, English Grand Opera co., The Virginian, Sothens and Marlowe, and other Glor. At the Taber: Ralph Stuart, and Girl from Dixie, Arizona, Haverly's Minstrels, Pretty Peggy, The Show Girl, Old Cross Roads, Shore Acres, Williams and Walker, A Texas Steer, A Friend of the Family, The Masses, The Burial of the Dead, The Sultan of Sulu, Ward and Kidder in Salamambo, Clara Bloodgood, Creators' Band, Earl of Pawtucket, William Collier, The Silver Slipper, Mother Goose, Grace Van Studdiford, English Grand Opera co., The Virginian, Sothens and Marlowe, and other Glor. At the Taber: Ralph Stuart, and Girl from Dixie, Arizona, Haverly's Minstrels, Pretty Peggy, The Show Girl, Old Cross Roads, Shore Acres, Williams and Walker, A Texas Steer, A Friend of the Family, The Masses, The Burial of the Dead, The Sultan of Sulu, Ward and Kidder in Salamambo, Clara Bloodgood, Creators' Band, Earl of Pawtucket, William Collier, The Silver Slipper, Mother Goose, Grace Van Studdiford, English Grand Opera co., The Virginian, Sothens and Marlowe, and other Glor.

## MINNEAPOLIS.

If the musical comedies that we are to have this season are all as good as The Forbidden Land there will be no fault to find with the class of entertainment. This latest offering of the Dearborn management held forth at the Metropolitan Opera House 11-17, and thoroughly pleased fair audiences. Why they were so small is hard to understand, as the production was a most interesting one, and the music was successful. The music is tuneful, and while of a "whistley" nature, is not trashy. The book and lyrics, by Guy F. Steely, are bright and free from any suggestion of coarseness; the costumes and scenic effects have been supplied with lavish liberality. The scene of the action affording an opportunity for much latitude in this regard. The presenting co. is a strong one, and what is of equal importance, evenly balanced. Gus Weinberg advertised his food tablets in the programme. William W. Clark was a very distinct hit. W. H. Clark's resonant bass was heard to advantage in the role of the Barca Tarjumi. Joseph A. Phillips displayed a pleasing tenor, his solo "I See My Picture in Your Eyes" being well received. Hugh Flaherty was a good Adoni. He is a clever dancer and with Ethel Johnson won much merited applause in their pantomime and dance in the second act. H. S. Austin as Gombo, and Abbott Adams as Talkat were acceptable. The vocalists, Mina Donna contributed two pleasing solos, in which her clear soprano showed to decided advantage. Mamie Ryan was a very pretty Dorothy Fairfax. Ethel Johnson essayed the role of a Swedish servant girl, Hilda, with much credit to herself. Her dancing, spoken of above, was one of the best bits of the play. Her dialect was fairly good, but as we have the real article here at all times, we may be a little too exacting in a character of this kind. A decided improvement was noticed in the two days which were Marie Dahlgren was a pretty Jozza. The chorus was large and good to look at, besides which they sang with a true regard for pitch and tempo. Under Southern Skies 18-24.

Sensationalism carried almost to the point of vulgarity was the distinguishing feature of Queen of the White Slaves, which held the boards at the Bijou Opera House week 11-17. It is hard to find the least redeeming feature in the production. The presenting co. was adequate. Our New Minister 18-24.

A splendid production of Pudd'nhead Wilson was the offering of the Ferris Stock co. at the Lyceum Theatre 4-10. It was one of the best things they have offered, and it is to be hoped, will receive an early repetition. Grace Hayward was an excellent Roxey, her work being about the best she has done here. Lewis Stone gave a consistent portrayal of the role of Chambers. Ben Johnson contributed his usual part, gentlemen, and very creditable impersonation. Margaret Ellsworth was a winsome and pleasing Tella Crofton. She was especially forceful and effective in the tragic wedding scene and impressed the audience favorably. Ka-San-fo was excellent in the role of Aunt Doherty, the mammy. Miss Sanford has a mellow singing voice and displayed excellent merit. Anner Lizer a veritable Tonya, was played admirably by a very clever little actress. Lily was a dainty Row and won much favor with her audience. Laurette Allen was seen to advantage as Patsy. Lella Shaw as Hannah and Joseph Sontag as Jasper handled small parts acceptably. Madame D. Barry splendidly modeled and richly costumed, was the bill 11-17, and pleased fair audiences. The members were all hands and gave a creditable performance. The Runaway Wife 18-24.

## ST. PAUL.

Under Southern Skies was produced by a capable co. at the Metropolitan Opera House 11-17. The production drew good sized and well pleased audiences. A number of excellent actors were in the cast. Seymour Stratton, as Major Edward Crofton, played his important part in good taste and with excellent understanding of the Southern character. Page Spencer was excellent in the role of Burleigh Mavor and put much enthusiasm into the impersonation. Frederick E. Mortimer, as Colonel Robert Scott, gave the part a gentlemanly and very creditable impersonation. Margaret Ellsworth was a winsome and pleasing Tella Crofton. She was especially forceful and effective in the tragic wedding scene and impressed the audience favorably. Ka-San-fo was excellent in the role of Aunt Doherty, the mammy. Miss Sanford has a mellow singing voice and displayed excellent merit. Anner Lizer a veritable Tonya, was played admirably by a very clever little actress. Lily was a dainty Row and won much favor with her audience. Laurette Allen was seen to advantage as Patsy. Lella Shaw as Hannah and Joseph Sontag as Jasper handled small parts acceptably. Madame D. Barry splendidly modeled and richly costumed, was the bill 11-17, and pleased fair audiences. The members were all hands and gave a creditable performance. The Runaway Wife 18-24.

## PROVIDENCE.

The theatrical season here is now on in full blast. The last theatre to open its doors before the Providence Opera House 12. The first week's attraction was The Little Princess, a fine play with a pretty story, and an audience of good size was on hand for the opening. Leonie Darnon, a newcomer to this city, played the title-role very cleverly and made a splendid impression. Marjorie W. W. as Miss Minchen, Lottie Larn as Rocky, and Ethel Spence as Lottie gave good performances. The piece was nicely staged. The Earl of Pawtucket 19-24.

Gray, Francis George, William Wyke, William W. Blair. The piece was well staged. The scenic investment was adequate and attractive. The first scene, Land 18-24. Ethel Barrymore in Cousin Kate 26-28. Miller and Conyer's production of the character play, Our New Minister, presented at the Grand Opera House 11-17, was enjoyed by two large and appreciative audiences Sunday afternoon and evening. Our New Minister is a quiet and quaint bit of New England life, with all its sturdiness and eccentricity of character enjoyable and convincing. The theme, with its pastoral setting, is an charming and sweet. The play is a capable one and does commendable work through the play, and the players well merited the recognition and hearty applause accorded them. Emma Hastings, in the role of Thaddeus Strong, the new minister has a fine and impressive stage presence. He gives a vigorous and sturdy portrayal of the role. M. H. Harriman, as Lem Ransom, carried a trying part commendably. Joseph Conyer, as Darius Starbuck, was a source of continuous mirth. John Barker, as Curt Holton, and John P. Brown, as Skeezicks, scored honors. Gertrude Perry, as Nance Ransom, displayed a sweet personality and carried the part in a charming manner. Alice Washburn was especially good in the role of Dorcas Tattlebee. Phila May carried the role of Esther Strong admirably. Louis Pierce was decidedly good as Obadiah Blunt. Fred Clarke, J. H. Lawrence, and W. C. Tanner did good work. For His Brother's Crime 18-24.

Sara Stevens, a veteran actress, beloved and respected member of "Way Down East co.", was taken severely ill Wednesday 7, and passed away peacefully Thursday 8. There was a stirring funeral service held Friday 9, by Dr. Samuel G. Smith, pastor of the People's Church. Only her friends gathered at her bier to take a last look upon a calm, untroubled, and youthful face. Manager L. N. Scott and Mrs. Scott were present. Also your correspondent. A number of beautiful floral offerings were contributed by members of the "Way Down East co.", also members of The Queen of the Slaves co., and Manager L. N. Scott, of the Metropolitan Opera House.

GEORGE H. COLGRAVE.

## INDIANAPOLIS.

Ben Hur was seen again at English's after an absence of two years, and drew a good sized audience on the opening night 12. Since its former production here the play has been produced with many new scenic effects, and is better by so much. As a whole the co. is a good one. Alphonse Ethier, who takes the part of Ben Hur, is an actor of great ability, fine voice and wonderful facial expression. The acting of James Ryan in painting the wall, conscientious, and Robert McWade, Jr., excels in the part of Simonides. Mabel Raiter retains her old part of the mother of Hur, as does Zaidne Appleton that of Terza, and both play their parts with feeling and sincerity that adds much to the appreciation of the drama. Ben Hur remains at English's two weeks.

Packed houses witnessed the opening performances of On the Suwanee River at the Park 8-10. Laura Bennett as Aunt Lindy, an old colored mammy, deserves special mention, as her work was above the average for characters of that kind. Ethel Dunbar played the part of the blind girl in a capable manner, and Theodore T. Rook's work as Caleb Crook, an old miser, was excellent. The most important week of the year at the Park opened 12, when In Old Kentucky was given to large houses. The play is in capable hands and throughout the performance the excitement and applause was intense. Nellie Callahan as Midge Briery was the particular favorite of the audience, with Otis Turner as Neb a close second. He kept the audience in a continual uproar by his original coon talk. Charles Randall and Robert Grundy made excellent drum majors, and William Pennell and Henry Ross are unusually good buck and wing dancers. John Tyrrell made a good impression and Rapley Holmes played his part well. In Old Kentucky remained at the Park throughout the week.

Tomlinson Hall was packed and hundreds turned away 10, when the Indianapolis "News" Newsboys' Band gave a free concert, repeating the programme given in the contest with the Minneapolis "Journal" Band at the Commercial Club for the boys followed the concert.

The advance sale of seats for Ben Hur exceeded \$9,000. Last time the play was in Indianapolis it took in \$58,000 in three weeks.

Mrs. Oona B. Tabbot is the new woman in Indianapolis who has had the courage, perseverance, and executive ability to become a concert manager, and carry her work through to success. This season she is to bring such artists as Yaaye, Melba, and the Knicker Quartette to us.

W. H. Donley gave the third of his series of vespers organ recitals 11 at the First Presbyterian Church. In this series Mr. Donley is giving the programme he will use at the World's Fair Oct. 26, 27, and 28. The First Days of Pompeii here this week, drew 5,000 people at the opening performance 12.

Thomas Glessing Lingham, who has many friends in this city, where he passed some of his boyhood years, has been engaged for the season with Robert B. Mantell. Mr. Lingham comes of a theatrical family, his father and grandfather having been actors, as well as his mother, Mrs. Kate Fletcher Lingham, who is with Mrs. Fluke's co. this season.

PEARL KIRKWOOD.

## TOLEDO.

At the Casino Theatre the same hitherto unparalleled delicacy of shading and brilliancy of tone that thrilled those who heard Creator's Band at the Valentine last week, and those who heard the same band at the Casino Sunday afternoon 11. They heard the same bewildering braiding of sound that was heard last winter, the same limpid cadences from the clarinets, the same mellow, creamy tones from the trumpets, the same summer thunder crashes of sound from the big brasses and instruments of percussion. And there was seen the same exhibition of galvanic electricity on the part of the conductor, who seemed to be connected with his players by a web of nerves over which he electrifies them to action. Taken throughout the performance was excellent. Business was excellent.

At the Lyceum Theatre the farce-comedy entitled My Wife's Family was given its initial hearing in this city yesterday 8-11. Chief of the staff of entertainers is Hal Stephens and Harry Linton, two of the clever comedians as can be in any second-class comedy. For good jokes and keeping the audience in a good humor Hal Stephens does about three-fourths of the funmaking. Mr. Stephens has made a reputation as an impersonator, and he gives an imitation of a speech of Lincoln which he has copied into his turn and which stamps him as being clever. Mabel Gray, as the irrepressible mother-in-law, gave this role quite a natural touch. Others of the co. played as good as their talent would allow. On the whole, business was good. The new production of superior quality opened Sunday evening 11. Out of the Fold is a quiet, refined depiction of a much pictured rural community, illustrating the narrowness and bigotry sometimes existing. It is a play for the sentimental to weep over, and for those with a thread of humor there are many laughs, while the ravelling of the threads of the story will not fail to interest. The cast is an adequate one and contains several well-known names. Chief among these are several Minnells, who was last seen here in support of Kathryn Osterman in Miss Petticoats. He plays the part of Nolan Crane, the young schoolmaster, and is ideally fitted for this strong part. Others who are good are Tom O'Brien, Don Macmillan, and Ed. Vaurene and Annie Inman are excellent. Business was good.

The melodramatic success, The Flaming Arrow, which was presented at Burt's 8-10, scored a telling hit. The piece about the life of the wild and second life of the West in the days of the Indian troubles, and its theme runs along the customary line. The story is not only pretty, but a thriller as well, with heart interest in abundance, love, wickedness, and other blood curdling sights. It is just the kind of a play that wins favor in the eyes of Burt's audiences, and it had every one in a case of thrills from start to finish. Business was good. Her First False Step 11-15 is one of the best melodramas that has been seen here this season. It is of the expected type of melodrama, but has a great deal more comedy in its make-up than is generally found in this class of play. The action opens in the country, moves on to the city, wanders into the life on the docks, and finally back into the rural country again, where happiness comes as a natural sequence.

James Norval, Garrett Campbell, and Albert Dale are noted for good work among the male members of the co. while Helen Blinn, Ella Fontaine, and Josie Barrows were A No. 1 among the women. Others who were appreciated were Willie Burrows, Dale Brothers, E. C. Strickland, Josie Morris Sullivan. Business was good.

## PROVIDENCE.

The theatrical season here is now on in full blast. The last theatre to open its doors before the Providence Opera House 12. The first week's attraction was The Little Princess, a fine play with a pretty story, and an audience of good size was on hand for the opening. Leonie Darnon, a newcomer to this city, played the title-role very cleverly and made a splendid impression. Marjorie W. W. as Miss Minchen, Lottie Larn as Rocky, and Ethel Spence as Lottie gave good performances. The piece was nicely staged. The Earl of Pawtucket 19-24.

The new Providence Stock co. has made a hit at the Imperial and there is little doubt but that the organization will draw large houses. The second week's attraction, the roaring farce, Ince was put on, and the evening houses were large. Malcolm Williams assumed the part of Tom Stanbone with his accustomed ease, and Florence Reed was charming



as Kate Armitage. Ben Graham's General Stanhope was as fine as it could be, and Marie Boland, Lillian Andrews, Ernest Howard, Percy Jennings, Walter Greene, Charles Arthur, and Viola Burton gave pleasure in other roles. On opening night at the close of the second act a small box and envelope were handed over the footlights to Mr. Graham. The note, which was read aloud, proved to be a letter of presentation to Mr. Williams, and the box contained a handsome diamond ring, inscribed "Success to a Prince." The gift was from several gentlemen friends of Mr. Williams. Mr. Williams, though greatly surprised, made a little impromptu speech of acceptance. The Gay Lord Quix 19-24.

The Empire had Shadows of a Great City as the attraction 12-17 and a large audience showed signs of approval on opening night. The piece has been seen here before, but it is nevertheless interesting. The scene showing Hell Gate and the rescue of a child from a watery grave is a clever stage contrivance and very realistic. A. L. Jarrett as Tom Cooper, and Maude Vaughn as Annie Standish were pleasing, and Sadie Connolly as Hiddy Roman scored the hit of the performance. A. V. Johnson, Joseph Alton, C. F. Lorraine, W. A. Paul, Aubrey Hardcastle, Dudley McLean, Thomas Manning, Alice Brophy, and Edna Maud made up a good supporting cast. Only a Show Girl 19-24. Captain Barrington and Lights of Home are early bookings.

Another heart interest drama, entitled Deserted at the Altar, found favor with patrons of the Park Theatre 12-17, where it is doing good business. Ethel Milton and S. Cabell Halsey were satisfactory in leading parts. Thou Shalt Not Kill 19-24.

A pastel portrait of Malcolm Williams, now on exhibition in the lobby of the Imperial, has excited considerable interest for its artistic merit. It is the most recent portrait of Mr. Williams, and is the work of Benjamin Olch, a promising young artist of this city.

John W. Heffern, of this city, a nephew of Tony Hart, has been engaged for the Pawtucket Albee Stock co. Mr. Heffern joined the co. 12 and played the role of General Kenyon in The Girl I Left Behind Me with great success. HOWARD C. RIPLEY.

#### MILWAUKEE.

The Academy was filled to the doors 12, when The Middleman was put on with Lee Baker as Cyrus Bleanern. It was a gala night for the patrons of this popular house, and they gathered in force to welcome back one of their greatest favorites. Mr. Baker received a welcome to be proud of, his personal popularity and his splendid portrayal of Mr. Willard's famous role combining toward this end. He was the recipient of repeated curtain calls after every act, and was forced to make a speech at the conclusion of the third act, in which the talented young actor rose to the occasion most admirably. Grace May Lamkin gave a portrayal of Mary that rang true with every speech and action. Never has this accomplished actress done better work. Her impersonation of the character was so natural, so sincere and so thoroughly human that she carried the audience through every emotion she portrayed. Miss Grace May Lamkin's handsome Captain Chandler, James E. MacCurdy offered a capital rendition of Todd, and Albert Brown made Jesse Peggs stand out prominently in the production. Many lesser roles were well handled, but special mention should be made of the excellent interpretation of Patty Allison, who played Nancy Delightfully. The stage settings were good, and the performance went with a smoothness that reflected credit upon Director Platt and the co. When Knight-hood was in flower 19-24.

Two Little Waifs was seen at the Bijou 18 by a capacity house and the play was thoroughly enjoyed. The co. has changed but little from formerly, the principal parts being well represented by Sully Guard, W. A. Meckling, Joseph Deminz, Francis Pierlot, Blanche Shilley, Lillian Daven, and Stanley and Lollita Lamb. The large audience displayed great enthusiasm during the performance, which was satisfactory in all respects. The Little Church Around the Corner 19-24.

Hopkins' Big Show attracted many to the Alhambra 11 and the bill presented pleased everybody. At the Old Cross Roads 19-24.

War Down East enjoyed good business at the Davidson 11-17. Phoebe Davies, as Anna Moore, was warmly welcomed in her old part, which she knows so well how to play, and the support was good, especially Robert A. Fischer, Ulric C. Collins, John B. Brennan, W. H. Wainwright, and C. E. Craig. The play was satisfactorily staged. Isadore Rush 18, Ethel Barrymore 19-21, Blanche Ring 22-24.

The regular season will open at the Pabst 18, Ishigens and Tauris being the bill. Lieber-Mansover will be presented 21 and Der Mann im Monde 25.

Ellery's Royal Italian Band is drawing thousands nightly at the Exposition. It is a splendid band, and the universal appreciation shown has caused the management to extend the engagement two weeks, until Oct. 8. Signor Ferullo, the director, gives an exaggerated imitation of Creators that seems to interest the public.

Edith Evelyn, leading woman of the Thanhouser co., will make her appearance with the co. 19 in the role of Mary Tudor in When Knighthood was in Flower. CLAUDE L. N. NORRIS.

#### JERSEY CITY.

Louise Beaton in Rachel Goldstein came to the Academy of Music 12-17 to excellent business. The play is a pleasing one, with sensation enough in it to satisfy the most exacting. Miss Beaton is a clever character actress, has plenty of emotional power and some comedy talent. The co. is well balanced and rendered good support. Edward Archer, as Joe, was extremely good. George Mackey and Lillian Hale Emery, as the villain, were excellent and were certainly included in the curtain calls. E. L. Walton is a very good character actor, and as Rachel's father he scored a hit. Herbert K. Bote, as One-Eyed Mike, a typical Bowery tough, was fine. The small parts were well handled. On the Yellowstone, with Howard Kyle, 19-24.

The Russell Brothers in The Female Detectives crowded the Bijou Theatre at every performance 12-17. They have a vehicle that gives much satisfaction. The stars' famous specialty is as good as ever. There is very little to the play, and the plot runs quickly from sensation to sensation. The gallery goes wild with delight at the Russell Brothers and their specialty, and they are the whole show. V. M. De Silke makes an excellent heavy man. Charles H. Phillips and Gussie Hart do the comedy as rooms and both introduce good singing. They make the parts strong. W. M. Reister, as the captain of police, is very good. Florence Lake Young, as Dot, the street waif, is clever and made herself a favorite at once. Blanche Leighton, as Fannie, the bad sister, was competent. Annie Conroy Russell, as Fanny, was lively and proved to be a good worker. The play was handsomely put on. Shadows of a Great City 19-24. Robert Fitzsimmons in A Fight for Love 26-Oct. 1.

Arnold Reeves, author of The Shepherd King, is playing the part of King David in The Light House by the Sea co., which was here at the Bijou 5-10. He is writing another play.

John S. Moore (Rocky), formerly advertising agent at all the local houses, has been elected business agent for the coming year of the National Alliance of Bill Posters and Billers. James Hinkley, of the Bijou, resigned. The association has 128 members.

Jersey City Lodge of Elks will have its annual outing to Witsell's Grove, Long. WALTER C. SMITH.

#### MONTREAL.

Vera Michelena opened at His Majesty's 12-17 in The Jewel of Asia to rather light business. Miss Michelena scored quite a personal hit. The part of Zaidie does not give her very much chance for acting, but the little she had to do she did well, and she looked charming. But it did give her a chance to sing a number of pretty solos, and it was here she scored most. She possesses a high and clear soprano voice, under perfect control, and she enunciates so that you can hear every word she utters—a treat in itself and somewhat of a rarity. The supporting co. is large and competent. William Blaisdell was an amusing Pierre Leroux. W. V. Strunz a capital Simon Pasha, and Tom Cohn as an original Muffit. Beside Abraham made a charming Mimi, and Margaret Baxter and Stuart Hyatt also deserve mention. Robert Siddle, as Yusuf, sang well, but was stiff in his acting. The Silver Slipper 19-24.

The attraction at the Academy 12-17 was The Smart Set, which played to good business. As is always the case with a colored organization, the actors played with any amount of vim and snap, and the comedy work was excellent of its kind. There were any number of good voices in the chorus, and the vocal selections were excellent. S. H. Dudley, John Bailey, and Jerry Mills were among the chief mirth provokers, and William Johnson was also very amusing. The Misses Emerson and Smart, Hattie Hopkins, and Meers, Hall and Dudley contributed chiefly to the vocal part of the programme. Holty-Trotty 19-24.

L'Evolution was the bill at the Nouveautés 12-17. It is by M. Brieux and deals with the problem of heredity. It is interesting and cleverly written. M. P. Le Francs and Madame Mvriel were the chief scorers, though the whole co. gave a good account of themselves. Marthe 19-24.

La Petite Jacques, by William Rusanach, a drama in nine tableaux, is the bill at the National.

A farewell supper was given to Paul Caseneuve by his many friends at Lumpkin's Hotel 10 previous to his departure for Quebec, where he opened at the Auditorium 15. A testimonial was presented to Mr. Caseneuve and a very enjoyable evening passed.

#### BUFFALO.

Louis Mann, under the management of Charles B. Dillingham, opened a three days' engagement at the Star 12, presenting The Second Fiddle, a comedy-drama in three acts, by Harold Blake. Both the

star and play achieved a great success, and if the applause that greeted Mr. Mann's efforts while here is a criterion for the future, he will be one of the biggest hits of the season. Prominent in the co. are Virginia Kluge and Dorothy Revell.

The Baldwin-Melville co. presented The Great Ruby to good houses at the Teck 12-17. All of the old favorites were seen to advantage, namely: Bertha Clouston, Besse Johnson, John Durkin, Glenn Secor, J. T. Dwyer, and Marshall Farnum. Adelaide Raffetto made her first appearance with the co. 12. Next attraction, When We Were Twenty-one.

Eva Tanguay in The Sam to Girl, a musical comedy in two acts, the book by Harry B. Smith, score by Gustav Kerker, was the attraction at the Star 15-17. Miss Tanguay is supported by a very excellent co. of singers and dancers, including Harry Short, Harry Lane, Melville S. Collins, Arthur O'Keefe, Louise Moore, Florence Morrison, and Ethel Morton. The comedy is funny, the music catchy, and the costumes and stage settings were beautiful. Business was good. Ward and Fokes 19-24.

At the Old Cross Roads played to good business at the Lyceum 12-17, and no better melodrama or co. has appeared there this season. Next attraction, Shore Acres.

The S. R. O. sign was displayed ten times out of twelve from the Academy 12-17, the drawing card being At Cripple Creek. The co. this year is far better than last season and will, no doubt, prove a big box-office winner. Next week, The Factory Girl.

The smart concert co., under the management of Harold Donaldson, of this city, will go on tour, playing through the South, opening its season 20.

Al Carlton stopped over for a few hours 12.

Great interest is manifested in the coming engagement of Madame Schumann-Heink in Love's Lottery at the Star Theatre 26-28.

Sydney Grundy's Arabian Nights will be presented by amateurs about the middle of October for the benefit of Mt. Mercy Hospital. P. T. O'CONNOR.

#### NEWARK.

At the Empire 12-17 Howard Kyle presented On the Yellowstone to excellent houses. Mr. Kyle's acting was of the highest order. His rendition of the part was such as to win much applause. The play is founded on the tales of frontier life, written by Frederic Remington. Each scene in the play is made from Mr. Remington's designs, and a careful inspection on the costumes, it follows that they are true to the life which is depicted on the stage. The play is one that not only thrills the audience, but one that is lacking anything objectionable. It is full of atmosphere and teaches courage without bluster. Foxy Grandpa 19-24.

Large audiences attended Blaney's 12-17 to find out why Girls Leave Home, which was the attraction at the Lyceum 12-17. The play is a comedy, a query was satisfactory to them was evident by the applause evoked by the misguided girl, who was going to the dogs at a lively pace because she would not heed the advice of an elder brother, but put her trust in a polished villain. Under undergoing much suffering, as a result of her distaste for the quietude of her home and her eagerness to see the gilded side of life, the girl eventually realizes the error of her ways and is restored to peace and happiness. Lurid as the melodrama is, the moral in it is very obvious. As Pearl Sherwood, the erring sister, Della Clarke won sympathy for the heroine, in spite of the latter's waywardness, and Willard Blackmore as Dan Sherwood, the brother, the former of his delinquency, the moralist and reformer. The other members of the cast were competent. A Fight for Love 19-24.

The Little Church Around the Corner was the offering at the Columbia 12-17 and drew excellent houses. The co. included Lillian Longford, as the injured wife, Conrad Cantzen, as the scheming villain; George L. Kennedy, as the suspicious husband; Sol Solomon, as Jimmie Warren, and George W. Barry, as Barney O'Toole. One of the finest 19-24.

James K. Hackett will give a performance of On the Yellowstone at the Empire 12.

#### PORTLAND, ORE.

Theatricals are booming in this neck of the woods at this writing, and all theatres open are faring nicely.

The new Columbia, under the management of R. C. Welch, opened 4 with Captain Letterblair as the welcome attraction. The Columbia Stock co., headed by Catherine Countess and Edgar Baume, at once found firm ground in the good opinion of a packed opening house. The play was handsomely mounted and staged under the able direction of William Bernard. The members of the cast who contributed to the genuine success scored by the presentation were William Dilla, as Dean Ambrose; Donald Bowles, as Pinckney; Scott Seaton, as Seaton; George Bloomquist, as Jorkins; Harry H. White, as Stoddard; Ross Eyring, as Hyscith Measiter; Louise Brandt, as Polly, and Roy Bernard, as Hetty. Lord and Lady Algy will be the bill 11-17.

James Keane came to Cordray's a fortnight ago with little more and less local dramatic repertory. These two weeks he has given us four excellent characterizations, and gained in standing and in dollars. His work in Dr. Jekyll and Mr. Hyde was particularly good. On the 11th he played at Midnight 11-17. Jules Murry in Side Tracked 18-24.

La Tosca, with Charlotte Deane in the name part, received substantial recognition in the way of good attendance 4-10 at the Baker. Melbourne MacDowell was at his best, as Scarpia, receiving the most applause from Miss Deane. Glismonda 11-17. Fedora 18-24.

The Wiedemann Stock co. gave a good old fashioned representation of The Octoroon at the Empire 3-10. Meta Zerkow, as Zerkow, Tom Wiedemann, as Scander; Charles Clary, as McGlothy, and Frank Fanning, as Wahnotte, scored. Michael Strogoff will be the attraction 11-17.

The Marquam Grand will open the season 16 with A Texas Steer.

Joseph Hofmann will give a single piano recital at the Marquam 28. JOHN F. LOGAN.

#### SPRINGFIELD, MASS.

Shadows of a Great City, that good old melodrama, reinforced with a large tank of real water, did good business at the Court Square 9, 10. An English Daisy, with Murray and Mack, was the attraction 12 and amused a good sized audience. The two comedy principals at the Court Square, the King and the Queen, in the piece, and the large co. was full of ability. Grace Cummings as the Daisy was particularly engaging. Robert Fitzsimmons fought A Fight for Love 13. A Court Square audience found it hard to take Bob's acting seriously, and he was well liked. The piece was a bag or some other member of the co., yet Robert is the best of the ring thespians. At the popular price house he would have carried his public by storm.

Dan Kelly is getting back to a character that fits him like the Pariah Priest in The Chief Justice, which pleased two fair audiences 14 at the Court Square. Another attraction that had no license to play at first-class prices was Holty Trotty, the Weber, which with the people that made it so. The mediocre co. handled it fairly well for those who had never seen it in more able keeping. But why should people pay the price of the genuine for an imitation? Tom Moore's con songs were the hit of the piece. Marie Walworth in Twelfth Night 17. Al star Two Orphans 20. The Other Girl 21. Mother Goose (local) 23. The Mummy and the Humming Bird 24. The Little Princess 27. Robert B. Mantell 28. May Irwin in Mrs. Black is Back 29.

Sam Thorne, wearing Joe Welch's pack, did The Peddler satisfactorily at the New Gilmore 12-14, and Her Mad Marriage was the stirring end of the week melodrama. It has a theatre within the theatre scene, in which actors, scattered through the house, take part in several of the scenes of that nature the aspect of a last year's transfer check. A Child of the Slums 19-21. The Little Church Around the Corner 22-24. EDWIN DWIGHT.

#### CLEVELAND.

George Ade's musical satire, The Sultan of Sulu, was the attraction at the Euclid Avenue Opera House Sept. 12-17 and proved an enjoyable entertainment. It was presented by a capable co., including Fred Frear, Nellie V. Nichols, Walter A. Lawrence, George O'Donnell, Maude K. Williams, and Flo Irwin. The stage settings and costuming of the chorus are features of the production. Peggy from Paris 19-24.

Local interest centered in the engagement of Johnny and Emma Ray at the Lyceum 12-17, who presented their musical farce, Down the Pike. The Rays have surrounded themselves with a large and capable lot of entertainers, staged and costumed the piece finely, and have played to crowded houses all week. Our New Man 19-24.

The Vaughan Glaser Stock co. presented another of Nat Goodwin's successes at the Colonial Theatre 12-17. A Gilded Fool. Vaughan Glaser played the role of Chauncey Short in a capable manner, and Nelson Hall's portrayal of Margaret Rutledge was pleasing. The rest of the characters were well played. Captain Lettarblair 19-24.

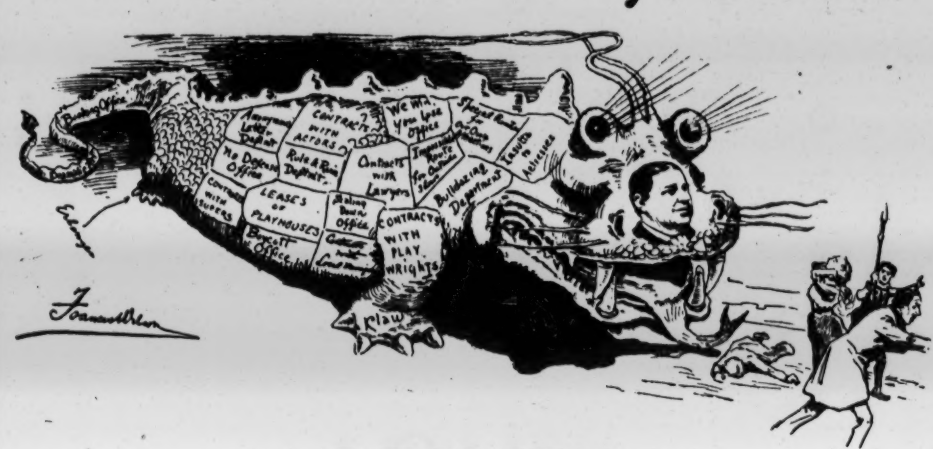
After being closed for two weeks, the Empire Theatre will open 19 with Max Falteneban's Opera co., to be known hereafter as the Empire Opera co., who will be heard in popular operas, both grand and comic. The opening bill will be Martha Alex Spencer will direct the large orchestra of twenty-two pieces.

A Desperate Chance held the boards at the Cleveland Theatre 12-17. The Flaming 19-24.

#### SEATTLE.

Gorton's Minstrels continued at the Grand Opera House 4, 5. Asa Lee Willard was seen for the first time in his home town at the head of his own co.

## The Theatrical Syndicate



## LESLIE'S MONTHLY MAGAZINE

For October

Four years ago Francis Wilson, the comedian, drew this cartoon, which was published in the New York World. The Theatrical Trust was then in its infancy. To-day it has its grip on almost every important theatre, as it owns almost every important actor, Mr. Wilson included. Newspapers like advertising and newspaper critics are afraid to speak out.

Leslie's Monthly Magazine has been a year getting the materials for this dramatic story. They are gathered now and the first article in the series will appear in the October number. It will deal with the personnel of the Syndicate, Klaw & Erlanger, Charles Frohman, Nixon & Zimmerman and the rest, and will tell precisely how they got started. It is a crowd which could have built up a dry goods business quite as readily, and art for art's sake does not strike them as exactly profitable. However, they know what they want and their methods are interesting to people who like to go to the theatre without paying an extravagant price for the privilege and vital to those who make a living from the stage.

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when he appeared in Jim Bludso 9, 10. Good sized audiences welcomed him, and though he and the co. did not appear to the best of advantage in this play, their efforts were appreciated. A Texas Steer 11-14. The Burkomaster 18-22. Sweet Clover 22-24. The Chic Opera co. pleased fair audiences at the Seattle 4, 5. The organization is one of very clever children. James Neill co. open their season with When We Were Twenty-one 18-24.

On the Bridge at Midnight had a week of good business at the Third Avenue 4-10. The play proved interesting with its comedy hero, sensational draw-bridge scene and other features. Frank Weed, Katherine Orego, Eva Lewis, Vera Hamilton, and Howard Tremaine scored in the principal parts. Side Tracked 11-17. Joshua Simpkins 18-24.

Work and Wages proved a popular Labor Day week attraction at the Alcazar and drew good audiences. The co. appeared to good advantage in this play. My Uncle from New York 11-17. The Inside Track 18-24.

Like former Seattle carnivals, the present one has proven a big success. It will be continued for another week, an extra week 11-17. The Nat Reiss Southern Carnival co. are offering pleasing attractions.

Friends of George T. Hood, who has been treasurer of the Grand Opera House since it was opened in 1900, are pleased to hear that he has been promoted by Manager Cort to the position of assistant manager. RODNEY D. WHITE.

#### NEW ORLEANS.

The second week of the theatrical season has been a repetition of the first in so far as attendance and quality of the performance go.

At the French Opera House the Baldwin-Melville Stock co. presented The Night Before Christmas 11-17, and the competent co. interpreting the play gave a satisfactory account of itself. Frank E. Camp and Janet Ford, who are playing leads, are proving themselves very good acquisitions, and in their respective roles of Jack Phillips and Marion Williams were given excellent opportunities. The comedy work of Will Demings, and Robert Lowe in the heavy role, was capital. The work of the balance of the cast was satisfactory. Dealers in White Women 18-24.

The Cherry Pickers was the attraction at the Grand Opera House 11-17. A competent cast presented the play in an entertaining manner, and the attendance was satisfactory during the week. Bertram Lytell played in the role of John Nazare, and Minna Phillips, in that of Nourmalloe. Herbert Brennan did the comedy work, and Mrs. Carrie Clarke Ward did good character work. Josephine Sherwood was entertaining as Rada. Charles's Aunt 18-24. Darkest Russia held the boards at the Crescent

Theatre 11-17, with a fair co. presenting the play. Eva Mountford, Mal Estelle, Lucy Loring, and Ray Applegate were in the cast, and the balance in the cast were fair. Mason and Mason 18-24. J. M. QUINTERO.

#### OMAHA.

The Tenderfoot was the offering at the Boyd 8-10 and scored a hit. Philip Riley, as the Professor, was a quaint and original, and the other leading roles were creditably filled. Business was fine. The Girl from Dixie also played to good business 11, 12. Genevieve Day, in the title-role, was well received. Arthur Ernes has a good opportunity to exploit his rich tenor voice, and the comedy work of the Leicha was excellent. Manager Burgess has Frank Daniels 13, 14. Henry Miller 16, 17. A Runaway Tramp 18. Chauncey Olcott 22, 23.

At the Krux A Broken Heart 8-10 was presented by an adequate co. to good business. Way Out West, with M. W. Sanford and Grace Howell in the leading roles, 11-14, proved a thriller, just what the Sunday King patrons like, and opened to capacity, with every indication that the volume of business will continue satisfactory. Manager Broad announces Arizona 18-21. The Wayward Son 22-24.

The regular season at the Orpheum opens 18. Barnum and Bailey's Circus played to the usual full capacity of their commodious tent 19.

J. R. RINGWALT.

#### TORONTO.

The Grand Opera House did splendid business 12-17 with the old time favorite pastoral play, Shore Acres, and each succeeding presentation of the piece here seems to but to strengthen it in the hearts of theatregoers. It has been justly advertised as the play that won't wear out, and the standing room, which was all that was obtainable on most occasions, amply testified to its popularity. The co. in all respects gave a splendid rendition of the play, while new scenery and attention to all details kept it on the same high level of which it has always boasted. Princess Chic 19-24.

A Factory Girl drew forth the regular patrons of the Maletic 12-17, as plays of a similar type generally do. All houses during the week showed an appreciative sympathy with the narrative portrayed. Melodramatic situations throughout were warmly applauded. At Cripple Creek 19-24. The Princess was dark 12-14. Isadore Rush in Glittering Gloria 15-17. STANLEY McKEOWN BROWN.



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W. Chatterton, mgr.): Mahara's Minstrels 10; to

**ELWOOD.**—KRAMER GRAND (J. A. Kramer mng'r): Richard Carle in *The Tenderfoot* 9; excellent.

**MADISON.**—GRAND OPERA HOUSE (Graham and Scheik, mgrs.): Fred G. Berger, Jr., co. in The Sign of the Cross will open season 20.—ITEM: Jack H. Stead Stock co., who were to have opened house for their season here 12-14, were unable to do so on account of non-arrival of leading man. Rest of

at Caldwell Park, helped to entertain the visitors w

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Frank Daniels in The Office Boy opened regular season 10 to capacity pleasing performance. Two Little Waifs 12. Flanagan's Rail 12. Stetson's H. T. C. 20. The Jits

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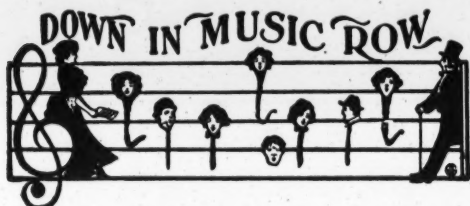
VOL. I. NEW YORK, SEPT. 24 1904. No. 28

ALL REAL LIVE ONES.

SINGERS AND SONGS.

George Evans. "Come Take a Trip in My Airship."  
William Moore. "Down in the Vale of Shenandoah."  
Belle Gold. "Make Yourself at Home."  
Frank Belcher. "Just a Glean of Heaven in Her Eyes."  
Helen Bertram. "The Sweetest Flower That Grows in Tennessee."  
Blanch Ring. "For Sale, a Baby."  
Ethel Robinson. "Dear."  
Mabel Adams. "Good-bye, My Lady Love."  
Pauline Hall. "You Never Spoke to Me Like That Before."  
Kitty Mitchell. "Always in the Way."  
Esmeralda Sisters. "You're All All Right."  
Charles Falk. "The Girl of My Dreams."  
Rena Aubrey. "I've Lost My Appetite for Chicken."  
Eleanore Falk. "Jim Badger."  
Lillian Waltone. "Lizzie O'Connor."  
Jos. E. Howard. "When You Said 'Yes'."  
Carl Anderson. "I've Got My Fingers Crossed, You Can't Touch Me."  
O'Hannon and Corey.  
Nellie Hanley.  
Jere Sanford.  
Phyllis Gilmore.  
Edward Vinton.  
Fred Werner.  
Allan May.  
Charles Young.  
George Gaskin.

In answering these advertisements please mention THE MIRROR.



Dorothy Kenton, the girl with the banjo, includes in her repertoire the popular instrumental numbers, "Karama" and "Uncle Sammy."  
Jacques Lyons, lyric tenor, with H. Henry's Minstrels, has the greatest song successes he has ever introduced in. On a Sunday Morning When the Church Bells Chime, and "The Little Rustic Cottage by the Stream." He sings these songs with the accompaniment of the orchestra and a full male chorus, and takes several encores at each performance of them.

Philadelphia has the craze, George Evans having started them whistling, singing and humming "Come Take a Trip in My Airship."

Leo Feist is well represented in the Dainty Parer company. The following numbers are sung by the entire company: "While the Band Was Playing 'Dixie,'" "Nyomo," "Uncle Sammy," "Kasterina," "Something to Say to You," "Somebody's Waiting for Me," "Karama," and "Billy."

Hughie Cannon, composer of the celebrated "Bill Bailey" song, has written a new song and placed it with the house of Harris. It is entitled "Jim Badger," and undoubtedly will prove as big a success as his former song.

The remarkable popularity of "Just a Glean of Heaven in Her Eyes" some say is due to the title of the song, while others say that it is the waltz movement, and others the lyric. Whatever it is, the fact is it's there, and growing more in popularity every day.

Original parodies by Harry Bewley, comedian, are being sung by Eddie Bower in Alone in the World.

Allan K. Foster, assisted by six girls, all under eighteen years of age, comprise a novel vaudeville sketch known as Cubitt's Musical Melange. The act is under the direction of W. C. Cubitt, and gave a successful first performance at the Novelty Theatre, Brooklyn, Sunday night. They use several good songs, including "My Sunburnt Lily," "Billy," and "Honey, I'm Waiting."

The Theatrical Music Supply Company is now located in their new quarters at 44 West Twenty-eighth street. Their catalogue includes all of the popular Dowling-Sutton numbers, and the sure-fire march song hit, "Her Boy in Blue."

Miller and Draper, producers of minstrel performances for lodge benefits, &c., are using with effect "Just a Picture of You," a high-class ballad, and "My Sunburnt Lily," a novel humming Southern ditty.

Falter Brothers report phenomenal success with their publications. Their novelty song, "Dat Ain't Notyhl'n But Talk," and "If You're in Love, Say Cuckoo," are their leaders.

Charles F. Ernst, publisher of the popular ballad, "I Long to See Them All Again," states that Norman Stanley has introduced this song on the Pacific Coast, and was especially successful with it in San Francisco, where the audiences were enthusiastic.

"Honey, I'm Waiting," the new coon song by Feist and Barron, is sung by Carter De Haven's Sextette.

Many repertoire companies are featuring the new ballad by Joe Maxwell, "Nobody Seems to Love Me Now."

Sallie Stembler writes from Detroit that "Listen to the Big Brass Band" was an instantaneous hit from the very beginning at the Temple Theatre.

George Boniface and Berthe Waltzinger returned to this city last week and selected their entire repertoire of songs from the "Big Firm," 45 West Twenty-eighth Street. In the list are included "I'll Keep My Promise True," "Sem-Inole," and "Back, Back, Back to Baltimore." Happy Jack Gardner is also featuring the original coon song, "Back, Back, Back to Baltimore."

The following are using "Billy." Ted Barron's new song; D'Arville Sisters, Fanny Rice, Sylvia Beecher and her "Billy Girls," Lillian Lipman, of the Curse of Drink company; Marion Stanley, Nan Hewens, Mildred Stoller, Beardsley Sisters, Marguerite Fields, Minnie Harrison, and other well-known performers.

"My Own Sweet Southern Honey" and "Only You and I, Love," are two of the Peerless Publishing Company's ballads that are meeting with success.

The Claffin Sisters are using "Come, Take a Trip in My Airship" with success.

George Ovey and Louise Horner, with the More to Be Pitted than Scorned company, are featuring "Farewell, Nellie Mine," and "Back, Back, Back to Baltimore," published by Shapiro, Remick and Company.

The Engstrom Sisters, with Weber's Dainty Duches, are scoring at every performance with the Summer waltz song, "Strolling 'Long the Pike."

Balley and Fletcher are using "You're the Sweetest Flower that Grows in Tennessee" and "Good-bye, My Lady Love," which is a feature of their act.

Mona Desmond is using Bryan and Mullen's new song, "Just a Little Ever Loving Girl" over the Proctor circuit with great effect. Published by Shapiro, Remick and Company.

One of the feature numbers of the Errand Boy company, in which Billy Van stars this season with Rose Beaumont, is a new song especially written for them by Felix F. Feist and Ted S. Barron.

Little Marie Flynn is featuring "Come, Take

MUSIC PUBLISHERS.

**IT'S BUDDING INTO A BLOOMING BIG HIT.**

**"BILLY"**

Don't Let the Other Fellow Get Ahead of You BUT "BUTT IN."

Published by LEO FEIST, 134 W. 37th Street, N. Y.

In answering these advertisements please mention THE MIRROR.

a Trip in My Airship" in her original monologue specialty.

Clarice Vance, the feature singing act with the Orpheum Show, is featuring three of the Big Firm's prints—namely, "Back, Back, Back to Baltimore," "There's a Chicken Dinner Waiting Home for Me," and that quaint song by Mose Gumble called "Marlar."

Leo Feist is well represented this season in Stetsko's Uncle Tom's Cabin company, of which J. P. Gallagher is the musical director and Ed A. Fox bandmaster. The bands will feature this season only songs from the Feist house. Some of the musical numbers are "Black-Eyed Sue," "Let Me In, Dat's All," "She's the Pride and the Pet of the Lane," "Strolling 'Long the Pike," and "My Little Zo-oo-oo-lu."

The Green Sisters are featuring "Make Yourself at Home," with the Robert Manchester Crackerjacks company.

Jean Edwards is making a feature of "The Girl of My Dreams," "Down in the Vale of Shenandoah," and "Just a Glean of Heaven in Her Eyes."

Eva May James is meeting with success singing "Good-bye, My Lady Love," and "Just a Glean of Heaven in Her Eyes."

Ernest Hogan, Aurie Dagwell and Seymour and Seymour are featuring three new songs from the F. B. Haviland Publishing Company, "Oysters and Clams," by Jack Drislane and Theodore Morse, and two more of Mr. Morse's compositions, "Make a Fuss Over Me" and "Can't You See My Heart Beats All for You?" These performers have been using all the new songs from this house and report great success with them.

The Stanfords, now playing at the Howard, Boston, are scoring heavily with Brill's waltz song, "The More I See of Other Girls the Better I Like You," also Joe Flynn's latest song, "When the Snowflakes Fall."

Band and orchestra leaders throughout the United States continue to send in their programmes to the house of Harris. Each programme contains the following well-known instrumental successes: "Voice of the Night" (waltz), "Love and Kisses" (caprice), "Olympia" (march), "King's Fool" (march), "In a Nutshell" (two-step), "By a Shady Brook," "Bung-aloo," "March of the Eagles," and "Down the Pike."

Louise Sylvester, now playing the Kohl and Castle circuit, has recently placed "Karma" in her repertoire, and is scoring immensely with it.

St. Louis audiences have been enthusiastic over the success of two ballads sung by J. Aldrich Libbey, of Libbey and Trayer, entitled "Only You and I, Love," and "The Song Our Boys Sang."

Laura Bennett, with On the Suwanee River company, is featuring Williams and Van Alstyne's coon song, "Back, Back, Back to Baltimore," published by Shapiro-Remick Company.

Willis Woodward states: "There are only two kinds of songs, good and bad. The good are those that sell, no matter how bad they are, and the bad are those that do not sell, no matter how good they are." Such is his philosophy.

Rose and Snyder's new character Dutch song, "Helnie," interpolated into The Billionaire company, will be sung by Miss Mabel Hite. It will be published by F. A. Mills.

Fred V. Bowers, the well-known lyric tenor and popular song writer, has proved the star feature of Kirally's spectacular production at the World's Fair. He has introduced two of his own new songs in a beautiful scenic act, with superb light effects. The songs are entitled "Daisy" and "The Watermelon Song," and both of them have proved immense successes.

Jack F. Cremer and W. Mortimer Jones, authors of "Behold Bars of Gold," have written a sentimental song entitled "Alone, With Or Without You."

Joe McNatti and his wife, Lulu McNatti, are soon to start on an extended tour West, after a successful season here, and will make Drislane and Shepherd's pretty love song, "Forget Me Not," a feature of their act.

Joe Flynn, who is playing the best vaudeville theatres, is making a big hit with his waltz-song, "When the Snowflakes Fall." Billy S. Clifford is also singing this song with his own company this season. Published by Edwin S. Brill.

The biggest baby-song hit, outside of "Always in the Way," this season, is Mr. Harris' pathetic ballad, "For Sale, a Baby," which is now leading them all.

The feature number of the Street Singer at the American Theatre this week is "Billy," sung by Miss Florence Binsley and her octette. Miss Binsley during the rendition of the song wears her diamond dress.

"My Own Sweet Southern Honey," a ducky song, published by the Peerless Publishing Company, is being sung by Ernest Wallis, of the Wallis Stock company, and George B. Rosener, of the Maud Hillman company.

Bruno and Russel feature "The Gondolier" and have included "Back, Back, Back to Baltimore" in their repertoire over the Keith circuit.

Herbert Swift, of Haverly's Mastodon Minstrels, writes that he is meeting with great success singing "Mississippi Mamie." He is also singing "Here's My Friend." Both are from the F. A. Mills catalogue.

A new song, which can be aptly termed a literary curiosity, was introduced recently by Leah Russell, the clever comedienne and singer at Cleveland's Theatre, Chicago. The song is entitled "Sarah Rosenstein," and through its catchy melody and humorous words it bids fair to become a popular hit everywhere.

Jack Drislane's big Irish hit, "The Seventeenth of March," has been placed with ten different companies this season.

Bonita and her Cuban and African Midgets, now on the Proctor circuit, are delighting the audiences by the superb rendition of "In Sunny Africa," which never fails to score encore after encore.

MUSIC PUBLISHERS.

**"Good Night, Miss Emaline"**

A Coon Song Serenade.

By Andrew B. Sterling and Harry L. Newman.

Professional copies to recognized performers or those sending up-to-date programmes. No cards.

FALTER BROS., Publishers, Clipper Bldg., 47 W. 28th St., New York.

**The one real March Hit of 1904**

Polly Prim is Pretty,  
Polly Prim is Cute,  
Polly Prim is Catchy,  
Polly Prim's a Beaut.

**"Polly Prim"**

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Polly Prim has Swing,  
Polly Prim has Melody,  
She's the real thing.

Professional copies sent free on receipt of up-to-date programme; Orchestration 10c. each.

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Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.

JOS. W. STERN & CO., 34 East 21st St., New York.

**"MY OLD CREMONA"**

HIGH CLASS SONG WITH VIOLIN OBLIGATO.

W. H. WILLIS & CO., - - - Publishers,  
Cincinnati, cor. 4th and Elm Sts.

For professional free copies address GEO. E. FOSSICK, Sheffield, Ala.

**Nobody Seems to Love Me Now**

By JOE MAXWELL.

THE SONG OF THE HOUR.

SHAPIRO-REMICK CO., - - - 45 West 28th St., N. Y.

**BRYAN and MULLEN**

Wrote THEODORE ROOSEVELT

(and Theodore never answered). What do we care?

They also wrote those Clever Songs

"PEPITA MAQUIRE" and "JUST A LITTLE EVERLOVIN' GIRL."

At the Big Firm, 45 W. 28th St.

YOU CAN MAKE NO MISTAKE. THEY ARE GOOD!

March Song, "THE GIRL WHO HAS WON MY HEART."  
Ballad, "DEAR LENORE," Raymon Moore's Masterpiece.

Coon Song, "SEEIN'S BELIEVIN'."

Professional copies ready. W. H. ANSTEAD, 48 W. 28th St., New York.

This is the one they are all singing:

**I LONG TO SEE THEM ALL AGAIN**

Profs. inclose late prog. for copy.

A great hit everywhere.

Beautifully Illustrated.

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Fill Your Lungs with

THE "AIR"

**"ON THE OLD NEW ENGLAND SHORE"**

EUGENE ELLSWORTH'S LATEST BALLAD HIT.

Get it now.

M. WITMARK & SONS, N. Y. City.

**CLARICE VANCE**

The Southern Singer, Featuring

"There's a Chicken Dinner Waiting Home For Me,"

"Back, Back, Back to Baltimore," and

Mose Gumble's Big Hit—"Marlar."

The Orpheum Show, Orpheum, Brooklyn, Sept. 19-24. Circle, N. Y., Sept. 26-Oct. 1

**"Money Was Made For Coons To Spend"**

The Great Coon Song Hit of the Century.

By HARRY WELLMON.

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**"MAKE A FUSS OVER ME"**

**"A LITTLE BOY CALLED TAPS"**

Two new songs by THEODORE MORSE, writer of "Blue Bell" and "Feelin' For You."

Published by the F. B. HAVILAND PUB. CO., 125 W. 37th St., N. Y.

A SONG THAT PLEASES YOUR AUDIENCE

is the Kind That Makes Good.

**"Where the Silv'ry Colorado Wends Its Way"**

IS THAT KIND. SEND FOR A COPY.

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Most Ballad Singers Are Using

**"On the Farm in Old Missouri"**

The Season's Biggest Ballad Hit.

Prof. copy and orchestration for program.

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**"MY SUN BURNT LILY"**

ORCHESTRATIONS READY.

AL TRAHERN, 41 W. 28th St., N. Y.

A QUARTETTE OF SONG HITS.

"When the Snow Flakes Fall." "Heroes that Wear the Blue."

"Ma Lady Moon." "The More I See of Other Girls" (The Better I Like You.)

Performers are requested to call or write EDWIN S. BRILL, 43 W. 28th St., New York City.

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Ballads that are winners.

"Only You and I, Love"

"My Own Sweet Southern Honey."

"The Song Our Boys Sang."

PEERLESS PUB CO., 125 W. 42nd St., N. Y. City

In answering these advertisements please mention THE MIRROR.

The colored slides for Charles K. Harris' new song hit, "Down in the Vale of Shenandoah," are conceded by managers to be the finest set of slides ever shown.

The real big number in Hurtig and Seamon's Trans-Atlantic Burlesquers is "My Sweet Little

Eskimo," by Harry Cooper. The staging and rendition of this number is faultless.

Harde Langdon, Lillian Ashley, Anna Revere, and Louise Dresser are singing with big success "Just a Little Ever Loving Girl," by Bryan and Mullen.



## THE FOREIGN STAGE

### LONDON.

Success of American Players and Writers—  
Numerous Notes of the Early Season.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,  
TRAFALGAR HOUSE, GREEN STREET, LEICESTER  
SQUARE, W. C.

Sept. 10, 1904.

In spite of the fact that the authorities responsible for the care of the thoroughfares have selected the beginning of the theatrical season for the digging up of all roads round about the theatres and music halls; and although the music hall strutting season has just been started by their accustomed severity; and notwithstanding the feverishly awaited publication of the latest romance penned by Shakespeare's Guardian Angel, whose mundane cognomen is Marie Corelli; also despite the beginning of a heated newspaper discussion started by George R. Sims in the London *Referee* as to whether pit and gallery seats at the theatres could be reserved and booked so as to prevent playgoers lunatics from waiting outside the playhouse doors; moreover, under the threat that a body of doubtless harmless well-meaning men would play-produce society, so as to confound hard-hearted theatrical managers; even although the once wildly playacting, but now bankrupt—and, of course, now discredited—Marquis of Anglessea is said to be about to become a monk; yes, in spite of the alarming rumor that that sometimes common-sense crank, W. T. Stead, had been heard to threaten that he would make his first visit to the play this week, selecting for that honor the latest American importation, to wit, the British-made Merely Mary Ann, yet, oh! my beloved American brethren (for why should I call you cousins?) the London theatrical season is going on pretty well, thank you, and I trust that this missive will find you the same as it leaves me at present.

And now, if you will kindly grant me a few minutes' interval, not so much for refreshment as to allow my pen to get back its breath, I will proceed to give you some account of the new play productions of the present week. The first of these was Citizen Michael Morton's adaptation of La Montansier, the not too brilliant French play which the always brilliant Madame Réjane lately produced in London after its original presentation in that lively city to which all good Americans go when they die. The gentle He-brew, Michael, showed his powers of dramatic construction some time back by his adaptation of Tolstoy's great but gloomy drama, *Resurrection*. I am glad to state that my friend Michael displayed even more skill in his adaptation of La Montansier, for, unlike the Russian play, this French piece lacked dramatic grip. This necessary quality has been supplied as far as possible by Morton, hence the play came out in English at the Coronet Theatre on Monday last, far better than it had done in the French at the Prince of Wales Theatre. Thus, contrary to general expectation, the Anglied American, excellent scope for her versatile and powerful acting. The title given to the piece—namely, *Marguerite*, seems trivial, but, after all, we have it on the best Shakespearean authority that "the play's the thing," and as the play is pretty good, and as the fair Lena had excellent support from your Frank Mills and from those excellent comedians, Charles Groves and little Miss Sydney Fairbrother, why complain of name? I will not do so.

In the preceding notice I made a slight allusion to the order of the new productions since I last mailed. The first of these was really George Alexander's production of *The Garden of Lies* at the St. James Theatre last Saturday. This play, you will remember had been adapted by our Sydney Grundy from your Justus Miles Forman's romance of the same name, which had been running as a serial in the  *Windsor Magazine*. I regret to have to say that the piece did not shape so well as a play as it did as a story. Citizen Forman's graceful and artistic descriptions and things helped to disguise the undoubted conventionalism of many of his episodes. My old friend, Grundy, is one of the most brilliant of epigrammatists, but his epigrammatism is of so matter-of-fact and modern a nature, that he is not quite the adapter to select for a romantic work. Thus, *The Garden of Lies* came out rather as an unabashed melodrama than as a play, instinct with what one of Dickens' characters is so fond of calling "the finer feelings." The hero, Dennis Mallory, is not too heroic, for you cannot call it noble for anybody calling himself a man to pretend to be the husband of a hapless young bride who has, *pro tem*, lost her memory through a carriage accident, and does not seem likely to remember whom she married. But the story is by no means unfamiliar to American readers, so why continue to unfold the narrative? It is sufficient to add that George Alexander had a splendid reception on this, his first appearance for some months, and that he and his powerful company exerted themselves to the utmost. These supporters included the beautiful Lillian Braithwaite as the heroine, Princess Eleanor; Charles Fulton as Colonel von Altdorf; Herbert Dansey as Carol the Third; Leslie Faber (a native of Hamlet's country) as Creighton; and Mark Kinghorne as Sir Gavin Mackenzie. It is only fair to add that, up to the moment of mailing, *The Garden of Lies* was going very strong, and, perhaps, the popular George's many admirers, mostly of the sweet sex, may keep the play going for some time.

Production No. 3 was, I am pleased to say, received after the manner of *The Beauty and the Beast* last week—that is to say, not only with no dissentient voice, but, what is still stranger in these times, without a single, solitary "boo!" The new piece which met this happy fate was the four-act comedy entitled *Merely Mary Ann*. I am doubly glad to record the cordial reception of this clean-cut and unpretentious play for its author, young Israel Zangwill, first took to playwriting at my own humble suggestion, and I have ever regarded him as being likely, one of these days, to equal in the dramatic field the remarkable success that he has made in literary and fictional meadows. In the second place, I was delighted to find that the sweet little newcomer, Eleanor Robson—which name, I am told, we must pronounce Robson—made a great hit. This, of course, is a tribute to your nation, for although Eleanor is British born, she was from her toddlehood upward, raised in your States. From the moment that this young girl made her appearance, begimed in face and bent in body from overtill, she won the hearts of the audience, which included, of course, a cardiac organ of the good Gawain. The whole audience, which numbered some of the most distinguished English and German natives, nearly pulled the little Duke of York's theatre about their ears by the applause which they showered upon the impersonator of the mere Mary Ann. The management have told me that Eleanor Robson might only stay in London some eight, or perchance ten, weeks, but I feel sure that she must stay in this city whether this play runs or not. Since that charming actress of yours, Annie Russell, came here with Sue and went away almost as soon as she had come, I do not remember that you have sent us so charming and delightful an actress. Even those who contained somewhat of Zangwill's play are all agreed in the hearty admiration of the enchanting Eleanor, who, as you remember, has most of the piece to herself, with the exception of the character of the egotistical and often irritating musical composer, Lancelotti, so excellently played by young Henry Ainley.

But although the play was so cordially received, it cannot be said that it is altogether worthy of the author of *The Children of the Ghetto*. There are certain little things which I should like my friend Israel to alter—for instance, the over-accentuation of the caddish side of the composer; the habit of punning in the

midst of comedy dialogue—a habit which went out with the death of that arch-wag, Henry J. Byron; the caricature—for it is little else—of an English clergyman of the Establishment; the over-cockneying of the Landlady, and the comparatively feeble business for the heroine in the last act, when she has come into half a million of golden sovereigns, and is all in her Sunday clothes. All these things I should like to see altered so that I could bestow unqualified commendation on this otherwise charming play. The booking for *Merely Mary Ann* is, I am glad to find, extremely brisk, and all things point to a success for the piece and the players. The said players include those capital blisters, Gerald du Maurier, Susie Vaughan and Charles Cartwright, who has produced the piece.

I regret to have to announce the death this week of my dear old friend, John Billington, who for over fifty years was a clever and popular actor, and for far longer than that was one of the best fellows on earth. Billington might best be described as a sort of John Browdie, for his resemblance to that beautiful Dickens character was very remarkable. Indeed, Billington was a fine old Yorkshire type, and had it not been that for thirty or forty years of his stage career he was associated with that other noble-hearted old actor, Johnny Toole, Billington would often have imperilled his chances of prosperity by his outspokenness on behalf of the downtrodden and oppressed. Hearty old Jack Billington was one of the last remaining links of the Dickens period, and I have often heard him say how the great Charles, who always wanted to be an actor, would argue with him on this or that dramatic point. John played many a Dickens character, including the aforesaid Browdie; that other fine Yorkshire character, John Peerybingle; Ralph Nickleby, and so forth. One of his most striking Dickens parts was George Vendall, with Fechter, in *No Thoroughfare*, at the Adelphi, where he acted many years with Kate Bateman and others before he went touring with Toole. Some months ago poor old Jack was struck down by that most terrible of all diseases, cancer, and a big benefit was organized for him and his wife, who had also been a fine player. At this benefit the Billingtons' old friends, Irving, Tree, Forbes-Robertson, &c., rallied around, and the result was a thousand-odd pounds, which, it is pleasant to know, helped to smooth the fine old chap's last days on earth. With all his work and with all his suffering, honest Jack went on to the good old age of seventy-six.

A rumor from your side has reached this side to the effect that Sir Henry Irving is about to appear in some new characters. Sir Henry, however, has not yet said what his rumor, like the person of the same name in Shakespeare, is painted full of lying tongues.

Next week I will give you some account of *The Catch of the Season*, which was produced a few hours ago at the Vaudeville by Seymour Hicks, who has, I may tell you, been somewhat roundly taken to task for sundry plagiaristic devices. In my next I will describe these devices, which helped to disfigure what is otherwise really an amusing musical mixture.

Next Wednesday we are to see Beerbohm Tree's revival of *The Tempest*, and then the season will be started in real earnest.

GAWAIN.

### PARIS.

Fine Weather Makes Poor Business and Late Season—Interesting News Notes.

(Special Correspondence of The Mirror.)

PARIS, Sept. 11.

The superb autumnal weather we have been enjoying has made the promenades gay with creations of the modistes, but the box-offices have suffered. Many managers are postponing their openings until the end of the month, when indoor attractions may draw better.

Many of THE MIRROR readers will remember the charm of the *Place de l'Opera*. They would hardly recognize that historic part now, as the street is torn up for a change in the tunnel of the new metropolitan line. We are not so patient with moving streets as Madame Bernhardt tells me are you of the United States.

Madame Sarah has begun her season with *Varennes*. I am surprised to see her revert again to one-act curtain raisers, as they are called across the channel in England. These were very popular long ago at the Théâtre Français, but we seem to have outgrown the condition which made them acceptable.

M. Antoine, that wonderful one, is beginning his season with *M. Tolstoy's Paganini*, *Tenebre* (Power of Darkness) and *M. Maurice Dorman's Oiseaux de Passage* (Birds of Passage). He announces a vaudeville by M. Charles Bounfon for production later in the season.

That exquisite little English singer, Mile. Campton, is a delight each evening at the Moulin Rouge in the *Toreador*. Though the brilliant celebration of the centième (one hundredth) performance is near at hand, she does not tire, but only becomes more vivacious and youthful. I wonder if you would take as all a production entirely in French as we do this, which is entirely in English.

M. Louis Lombard, who, I believe, was formerly of the School of Music in Utica, the United States, gave the fiftieth performance of his distinguished orchestra for the benefit of the sanatorium at Lucerne. It was at the Grand Hotel National, Sept. 5, and an excellent classical programme was rendered.

Madame de Melpomene, of the golden voice, is ill with worry over the accident in which her automobile killed an old man. Even the assurance of her friends and the public that the occurrence was unavoidable does not take away the regret of the horror. She is personally not to blame in the least, for the man stepped directly in front of her car while trying to avoid a rapidly approaching fiacre.

I hear that Mile Eugénie Fougère, the dashing chanoinesse singer, is in trouble among the Germans. It seems she was engaged to appear at the Wintergarten in Berlin during December, 1903, at a salary of 6,000 marks a month. By mutual consent the date of her appearance was changed to April, 1904. When that date arrived, with feminine punctuality, she did not appear. Hence the suit. An excellent advertisement of La Fougère.

German university learning is even taking effect on the horses, they say. "Hans," the learned horse, is being discussed by Herr Professors and Doctors. The wonders he does are being questioned by some seemingly jealous humans. At any rate, "Hans" has his picture in all the papers. He seems so well bred, he has said nothing of what he thinks of some of the abominable cuts they have printed.

From over the border I hear that all former society theatricals of the amateur class were quite eclipsed at their beautiful country seat by the Marques and Marquesa de Santillana, those smart leaders of smartest Spanish society. The King had signified his intention to be present, but it rained, which was too much for His Majesty. The list of guests was headed by three royal dukes and their duchesses. Even in the cast of the play were many titled ones of the most exclusive nobility. The plays given were *Cienfuegos*, *Exactas*, and *Robo en Desplacado*.

M. Paul Gavault and M. Robert Charas have just finished a three-act play for the Théâtre de l'Athènes. With the usual pride of parents they expect much from their offspring.

M. Claretie, the house of Molière, has a roomful of manuscripts of the petit comédie in wigs, rhyme and proverb, and short dramas in a salon with three exits. He has called a halt, declaring the public has tired of the class. We admire his powers of perception.

The competition held last year for a design for the opera programme was such a success that M. Gailhard has decided to try the plan again this year. This time it will be a contest to find the best offering for a symphonic piece to be played between the opera ballets. It is open to all French composers whose works have not been produced. The prizes will consist of 1,500 francs for the first and 500 francs for the second best.

To-day (Sunday) sees the last of the eight presentations of *Un Lycee de Jeune Filles*. Messrs. Hertz and J. Coquelin have decided to give the "répétition générale" of *Fanfan la Tulipe* there on Tuesday next, and the first performance the following day.

Mlle. Jeanne Saulier has been chosen to play the role of Clairette in *La Fille de Mme. Angot* at the Variétés.

I hear Mme. Réjane's success, La Montansier, was warmly received when fumigated and done over by your New York expert, M. Michael Morton. I should think the part too difficult for Mlle. Ashwell. The heroine was not quite so respectable a young person in the version of our Réjane. These English will examine the plumbings before they allow St. Peter to usher them through the pearly gates.

Une Nuit de Noces has duplicated its Paris success at the Residenz Theatre in Berlin. The principal role is taken by Herr Alexander.

How luxurious have become these writers of plays! This week a burglar broke into the apartment of M. Gaston Devore, the author of *La Conscience de l'Enfant* and *Le Bonheur*, and reaped away with jewelry and plate. The advantages of the pen need no further comment.

The two Coquelines, aîné and cadet, are playing *Cadet Roussel* and *Griegoire* at Dieppe to great audiences in spite of the rain. They also assisted at a charity concert at the Casino for the benefit of M. Bourdeau, who has been chef d'orchestre for the past twenty years. The Coquelines played the celebrated scene from *Marriage Forcé*. Opera at Dieppe has included Mignon and Lakmé.

BARON BORDEAUX.

### AT THE LEAGUE.

Mrs. Alexander Brown provided and directed a pleasing programme at the League dramatic meeting yesterday afternoon. Karlene Carmen appeared in the monologue, *Over the Baluster*. Her reading and action were very pleasing.

A piano selection by Katherine Underwood was well received. Francis Mosley sang "In the Woods" and Abbot's "Cuckoo" song with clarity of tone and finished expression. Imitations of Mrs. Carter, Duse and Mrs. Fiske were given by Lea Hope. The Dimple Sisters, pupils of Madame Bonfanti, were seen in fancy dances. Two tenor solos, "Romance" (Mignon) and "Do I Love Thee?" were rendered by William Courtney, receiving much hearty applause. Harry S. Haddfield recited "Dorinda's Night," "Pat and the Pig" and "Dog and the Lobster." The expression of the serious and the humorous were both clear and effective. Mrs. Haddfield appeared in a coon specialty, but was hampered by the musical accompaniment. A sympathetic rendition of "The Last Rose of Summer," by Frances Mosley, closed the entertainment.

### CUES.

The Princess Theatre orchestra pit is being enlarged for the run of *The West Point Cadet*.

Mrs. Charles Charplot, of Kansas City, is the guest of Pearl Hight at her home in this city.

Laurence Bradley, recently the dramatic editor of *The Evening Telegram*, has been engaged as press representative for Pitt, Pat, Poul.

Harry Davenport was last week engaged for the new musical stock company at the Lew Fields Theatre.

Charles Hawtreys will resume his tour in A Messenger from Mars on Nov. 1.

Channing Pollock, now the general press representative for the Shubert Brothers' enterprises, is the most prolific of theatrical penmen in town. He has just completed a five-act play entitled *The Little Gray Lady*; a poem of his appears in the last issue of *Judge*; he had a syndicated story in last Sunday's newspapers, and articles from his pen are to appear in the November numbers of *The Smart Set*, *Pearson's Magazine*, *The Argosy*, and *Everybody's Magazine*.

Ernest Lamson, who has been Summering at his home at Phoenix, Ariz., returned to town last week and will get Tobe Hoxie ready for the road.

Lea Hope, who played a special engagement with the Danbury Stock, returned to New York last week.

The Weber and Ziegfeld Stock company was incorporated last week at Albany. It has a capital stock of \$100,000 and the directors are Joseph M. Weber, Florenz Ziegfeld, Jr., and R. W. MacBride, all of New York.

Charles A. Bigelow will have a special role introduced for him in Weber and Ziegfeld's production of *Higglee-Piggledy*.

Amelia Weed Holbrook gave a lecture at the Actors' Home Sunday evening on "Queer People and Customs of Japan." She was witty and entertaining. Edna Frank performed a charming bit of Japanese dancing.

### A SUCCESSFUL START.

Arthur C. Aiton, who has been on tour for two weeks with his three attractions, returned to the city last week highly elated with the start which they have all made. When seen at his office by a Mirror man, Mr. Aiton said: "Although I have been in the theatrical business for the past sixteen years, I don't pretend to be able to tell or foresee what the coming year will bring forth. I can only speak of how things have prospered with me. I believe that this season will be like most other seasons—simply the survival of the fittest, that the people want."

He has two companies out this season playing at the Old Cross Roads, and they have both been doing a splendid business. There's a sort of rivalry on between the two companies, and they are in the East and the other in the West—and, strange to say, at the termination of the first three weeks the ticket did not vary \$5 between the two companies. Jane Corcoran, who is touring under my management and that of J. Emmet Baxter in *Pretty Peggy*, has started on a starring career of which I am very proud. In St. Louis, Kansas City, and the South they have struck intensely hot weather, but both have been doing a splendid business, and Miss Corcoran is making the name that before many years will place her among the Broadway favorites. I have a pretty solid contract with her, so I can afford to let managers know, but she can't get away. The Eastern Cross Roads company closed Oct. 29, returning to New York. We start with most of this company and several additional people to rehearse Nov. 1 the new play, *Shadows on the Hearth*, in which I will send out James M. Brophy with a strong cast. It will be a big production. The play, which is by Louie Brown, is a sure winner, and nothing that I can do will be left undone to make it a big success. We open in Holyoke, Mass., Nov. 21, and after playing Waterbury, Springfield, a few night stands in New York State, we return to New York and open at the American Theatre Christmas Day, for three weeks. Following this we play all the Eastern cities.

"No, as I said before, I'm not wise enough to tell you what the season will be, but as far as my own attractions are concerned, I haven't any fear of it."

### MATTERS OF FACT.

The Crossways, by J. Hartly Manners, produced so successfully by Mrs. Langtry, is now available for either the road or stock and is obtainable from Alice Kausser.

Edwin Mordant has been engaged by the New York representative of Miriam Shelby, who will star this season in *The Unwritten Law*, a comedy-drama by Mark B. Swan. The season will open the last of October. Mr. Mordant has given up acting and is devoting his time to the staging of plays and placing of plays for production. In addition to attending to the business affairs of Miss Shelby, he will present *Ola Humbert* in *The Mask of a King* later in the season.

Mabel Paige is considering an offer to play Havana, Cuba, for a period of ten weeks, commencing immediately after her Key West engagement.

The Otto H. Krause company closed its Summer season at Scranton, Miss., on Sept. 3.

Harry S. Hopping is still managing the Missouri (Western), which opened Aug. 20. This is his sixth season with the Raymond attractions. He reports very good business.

The Sites Stock company, H. S. Gilbert, manager, which has been playing to excellent business in Pennsylvania, will shortly tour the South, playing the larger cities in Virginia, West Virginia, and North Carolina. Their repertoire includes *The Eagle's Nest*, *Niobe*, *The Biddle Brothers*, *The Black Flag*, *A Guilty Mither*, *A Hornet's Nest*, *Resurrection*, and *Slaves of Russia*.

Henry Buckler is again playing the unique character role of Daffy Dan in *Her Marriage Vow* and is winning new praise for his excellent work. Mr. Buckler



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CERESSE 7 years old, up in Adreene in Celebrated Case; Mary Morgan, Ten Nights; Eva, Uncle Tom's Cabin.

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achieved a noted success in the part several seasons ago.

The House on the Marsh, a popular play by Mervyn Dallas, in which he has appeared successfully for many years, is now offered to stock companies for the first time. Thomas Ebert has acquired control of this play.

October and November time is open for high-class attractions only at the Warrington Theatre, Oak Park, one of Chicago's biggest suburbs. Frank H. June is the manager here.

William Richards, who has been associated with Lewis Morrison, Devil's Island, and the Halifax and Pittsburgh Stock companies, is now at liberty, and may be addressed at Dingman's Ferry, Pa.

Richard Guthman Transfer Company, and Guthman and Goodrich, are prepared to build, paint, and fireproof scenery as well as undertake transferring and storage, all of which can be done on the same premises with their increased facilities. Their downtown office is located at 225 Dearborn Street, Chicago.

A new theatre, costing \$50,000, has been completed at Leeburg, Pa. The house will seat 600, has a good sized stage, and is ready to play the house.

Pauline Fielding, whose pleasing performances with Joseph Murphy attracted much attention last season, has not signed for the present season. She is now in town and may be addressed at 260 West Forty-third Street.

Since the destruction by fire of the Edison Theatre, the City Opera House has been the only theatre in Port Huron, Mich. This house is managed by B. T. Bennett, who has a little open time for first-class attractions only. Time can be secured through Stair and Havlin, or Mr. Bennett.

## OBITUARY.

Curtis J. Harrington, father of Bobbie Harrington, the boy singer, at present with Foxy Grandpa, died at St. Vincent's Hospital in this city on Sept. 10. The body was interred at Scranton, Pa.

Cleo G. Smith, a young actor and singer, who though only nineteen years of age had had considerable experience with travelling companies, died at Phoenix, Ariz., on Aug. 17, of tuberculosis. The remains were taken to Boone, Ia., for burial.

William J. Morgan, founder and head of the lithographing firm of W. J. Morgan and Company, died at his home in Cleveland, O., on Sept. 12, aged sixty-five years. Mr. Morgan was one of the most prominent business men of Cleveland, and he was highly esteemed as a public spirited citizen. He is survived by his widow, two daughters and two brothers.

Joseph C. Wallace, an old comedian, singer and manager, died in St. Joseph's Hospital, Milwaukee, Wis., on Sept. 8. Mr. Wallace was born in Ireland seventy-four years ago and was brought to America at the age of six years by his parents. For a long period he was a member of the company of Barnum's Mitchell on her road tours. After retiring from stage work he managed a theatre in Leadville, Col., and commercial enterprises. His widow survives him. The remains were buried in Forest Home Cemetery, Milwaukee.

Mrs. Mary T. Thatcher, the wife of the minstrel, George W. Thatcher, who is now playing in the apartment in this city on Sept. 18 by inhaling illuminating gas. Except for the fact that Mrs. Thatcher had suffered recently from nervous complaint, no reason for her act can be imagined. Her twenty years with her husband and a daughter of about twelve years was most happy, and only recently she had fallen heir to a considerable fortune. Mr. Thatcher received news of his wife's death upon arriving at Kansas City with The County Chairman company yesterday (Monday).

Louis F. Howard, the well-known actor, who was this season a member of the Watson Stock company, died at Vancouver, B. C., on Sept. 6, after a short illness with peritonitis. Mr. Howard was forty-seven years of age and had been for twenty-five years an actor. For five seasons he played in support of Milton Nobles and was very popular in the West. He also played successfully in a number of New York companies, and was a member of the Actors' Order of Friendship here. He is survived by a sister and a young daughter, both of whom reside in Baltimore. The funeral services were held in the Church of Our Lady of the Holy Rosary, in Vancouver, on Sept. 9. The pallbearers were members of the Watson company. There were many floral tributes. The burial was made in Mountain View Cemetery, near Vancouver.



LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncolled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN

Atwood, Lorena, Lole Arnold, Annie Allt, Blanche Aldrich, Mrs. H. Alloway, Gertrude Anderson, Grace Addison, Oriska Arden.  
Blanchard, Florence, Margaret Brent, Florence Baum, Mrs. Burnhart, Myrtle Bennett, Beattie Bonner, Beatrice Burke, Ivy Bowman, Eugenie Blair, Jessie Bell, Ruth Berkeley, Lenora D. Bradley, Madeleine Burdett, Lucille Brophy, Rose Burden, Dorothy K. Brown, Etta Bradford, Florence Brewster, Inez Bayard, Aileen Bertelle.  
Closser, Louise, Cella Clay, Marie Curtis, Ada D. Currier, Maybelle Cameron, Jean Carnegie, Marion Childers, Marguerite Calla, Norah Cecil, Emerline Campbell, Lulu Cosgrove, Bertha Carlisle, Mrs. Thos. W. Carroll, Florence Cathcart, Maybelle Courtney, Lenna Carleton, Edythe Mae Calvert, Georgia Calne, Corelle Clifton, Alice B. Clark, Cora Carter, Isabella Courtney.  
Donaldson, Alice, Margaret Donovan, Dot Daly, Phoebe Davies, Mrs. Alb. E. Delmont, Agnes De Caine, Alice Doney, Edith de Valsesia, Mabel Dean, Virginia Darrell, Beatrice Darlington, Frederica de Long, Mrs. Herbt. J. Darley, Madeline Delmar.  
Evelyn, Annie, Mrs. Frank P. Emerson, Estelle Erskine, Lucille Egan.  
Field, Margaret, Adalade Fitz Allen, Jeannette French, Pauline Fielding, Effie Fay, Florence Farr.  
Gervin, Edith, Essie Graham, Belle Gordon, Dollie Gray, Harriett Goodwin, Florence M. Glover.  
Hilldale, Clara, Edith May Hall, Maud Harrison, Evelyn Haven, Lella Hill, Ethel Hopkins, Helen Hilton, Gladys Holt, Nina Hanway, Lou M. Harlow, Cella M. Hawley, Val Huntington, Beattie Howerman, Lucia Harford, Grace Houston, Mrs. Walter Hale, Martha Hansford, Charlotte Huntington, Molly Hoffman, Nelda Herriman, Helen Holmes, Ida Hamilton, Ruth Halbert, Helen Hale, Isabel Hall.  
Inganoff, Catherine, Jane Irving.  
Johnson, Saly, Virginia Johnson, Eugenie Johnstone, Annie C. Johnson.  
Kloran, Vera, Alice Keen, Mrs. Will Kohline, Mrs. Clayton Kennedy, Genevieve Kane, Mary Karr, Daisy King, Hazel Kilday, Mrs. C. L. Kyle.  
Lawrence, Annie, Faye La Mahr, Adele Lane, Dora Lynn, Daisy Layman, Miriam Lawrence, Scotty La Monte, Daisy Lucas, Dorothy La Mar, Florence Lester, Maude Le Roy, Edith Lane.  
Mathey, Marion, Mrs. F. Mortimer, Louise Margaret, Helen G. Moye, Carolyn Mason, Vivian Martin, Lottie Martin, Zoia Mathews, Helen Maye, Adelaide C. Morgan, Olive Madison, Cora Montague, Leola Maye, Catherine Mahoney, Vivian Mayo, Helen C. Marsh, Bertie May, May McKenzie, Helen Macgregor, Catherine McCarthy, Gwen MacIntyre.  
North, Olive, Miss B. Noss.  
Oakes, Dorothy, Lillian B. O'Neill, Vida Oldfield, Daisy L. Osborn.  
Parr, Estelle W., Miss K. Pope.  
Roberts, Katherine, Sarah Rosenberg, Violet Rand, Camilla Reynolds, Miss J. Rodgers, Jennie Ruppel, Mrs. Geo. E. Romain, Alice M. Raymond, Nela B. Rottger, Grace Ranworth, Isabelle Reber, Rita Redman, Jan Raymond, Vira Rial, Dorothy Rossmore, Louie Roth, Ella E. Randolph, Eva Randolph, Lillian Rice, Mabel Reese, Adelaide C. Russell.  
Strilben, Alice, May Spear, Lizzie Snyder, Marie Stuart, Josephine Stanton, Blanche Sherwood, Jessie Stevens, Marion Stanley, Miss A. Sargent, Mrs. Jas. Stevens, Mabel Snider, Lillian Schovelan, Mary Sanders, Schuyler Sisters, Mrs. W. H. Marion Strickland.  
Troughtman, Ivy, Edith Taylor, Eva Tallman, Gehealdin Thorley, Mary E. Taylor, Beattie Thorne, Charlotte Townsend, Mildred Thornwall, Edythe B. Tindale, Carrie B. Tutill, Estella Troy.  
Uart, Kate, Olive Ulrich.  
Villiers, Violet, Marie Van Tasselle, Ida Vernon, Henrietta Vaders, Edie Von Horn.  
Williams, Lotta R., Mrs. J. D. Walsh, Matt C. Woodward, Alice Walker, Mrs. A. Wither, Lillian Walton, Carolyn B. Walker, Annabel Whiteford, Margaret Wyche, Katherine Wilson, Grace Whitworth, Fern Winard, Vyda Whitmore, Mamie S. Wolford, Lenore White, Alice Walling.

MEN

Abeles, Edward S., Lyonel Adams, Cris Allworth, Harry A. Abbott, Chas. H. Acker, Roy Anderson, Manuel Alexander, Ernest L. Aroni.  
Baker, Ward, F. A. Ball, Francis M. Ball, Jim Briscoe, Ned Bates, J. E. Brown, Jack M. Byrnes, Jno. F. Byrnes, Geo. B. Berrell, A. W. Bernard, W. G. Barrows, Chas. B. Baker, V. M. Beebe, Hal W. Brown, Jimmy Burrill, Jas. B. Brax, W. H. Barber, Fred Browne, Chas. Burke, Felix Biel, Eddie Bowers, Chas. Bachman, Geo. H. Broderick, Max Bloom, Francis Bush.  
Clark, Geo. C. N. Caughy, Norman Corbett, Walter Chester, Robt. Carter, Orme Caldera, Matt Curtis, Cameron Clemens, Robt. Coates, Frank G. Campbell, Ned Curtis, Alex. G. Caldwell, Chas. E. Clancy, J. L. Conlan, Jas. J. Connors, Wayne G. Christy, Frank Currier, E. D. Castleton, Thos. J. Clark.  
Dalley, Wm. R., H. L. Davidson, Harry Daniels, Chas. M. Dobson, Sidney Dean, Carmine Di Yeno, Leslie Davis, Ed. Dyffyn, Philip Y. Drew, Sidney Donalds, Buroy J. Dasent.  
Edwards, Frank M., Geo. Edwards, Harry B. Eytine, Frank M. Edwards, C. L. Elliott, Geo. Dudley Edwards.  
Farrington, Frank, D. J. Flanagan, J. J. Fitzsimons, W. Fred Fair, Marshall Farum, L. J. Fuller, Louis C. Fitz Roy, Fred G. Ferguson, Edgar Flavelle, M. A. Faris, Mark Fenton, Arthur Forrest, Chas. Ford, W. W. Fullwood, Alan K. Foster.  
Gilson, Eugene, Cliff Gordon, Geo. Glendinning, E. A. Gagnier, Sam Goldberg, Jules Garrison, Walter Gayvine, Wm. S. Gill, Lawrence Gratton, Jack Gardner, Taylor Granville.  
Howard, Edwin, Frank Haven, Frank Holland, L. J. Hall, Mart E. Helsey, Wm. R. Huyden, Frank Hollis, James Howe, Jas. W. Herbert, Aaron Hoffman, Benj. L. Heddingfeld, Roland H. Hill, Wm. R. Hatch, A. C. Henderson.  
Jolly, Ed. S., Lew A. Johnson, Harry Jackson, Kirchner, Adolph, Clyde Kenyon, A. V. Kellogg.  
Lytle, Richard S., Lyle Lane, L. Livingston, Walter Law, Paul Lucier, Harry G. Lee, Yelle, Walter Law, Jacques Lyons, Alb. Livingston, E. Laurence, Jas. Lasker, Geo. Lask, J. A. Lessey, R. A. Laidlaw.  
Mangel, Jno. W., Chas. Myers, A. Mulford, Geo. A. Moore, Hallen Mostyn, Paul Matchette, Frank McCallin, Grant Mitchell, J. Eldon Murray, Chas. Mortimer, C. A. Murray, Thos. Marks, G. Mascotte, Thos. F. Morrissey, J. Manley Murphy, Fred Montague, Harry Morris, Lewis Morton, Gus Mortimer, Jno. Magee, Geo. F. Marlon, Jno. D. Murphy, Morey Morrell, F. E. Moore, D. S. McCadden, Jas. C. McCabe, W. J. McCormack or Mackey, Jno. McGhie, Neal McCoy, J. T. McCaddon, Jno. McGunnless, Ed. P. McCunlish, Wm. McCoull, Given McIntyre, J. N. Morris.  
Novell, Harry W., Yank Newell, Bernharat Niemeyer.  
Ormonde, Eugene, Jeff Osbourne, Armagh O'Donahy, A. Oslin, Emesle S. Oldenhal, W. R. Owen.  
Parker, Hal E., E. S. Phillips, Geo. Paxton, Geo. Probert, Goff Phillips, R. R. Parson, Wm. F. Phillips, C. A. Paige, Harry Pembrok.  
Roskam, Chas., Henry Ritter, J. B. Ritchie, Thos. Reynolds, L. E. Ross, Frank Rushworth, Fred Roberts, Ward, Renneller, Ed. Redway, McKee Rankin, C. R. Reno, Maurice Robinson, E. J. Ratcliffe.  
Sally, Joe, Geo. B. Squires, Geoffrey Stein, Karl Stall, W. H. Schilling, Willis Steele, Jerome Stack, Fred I. Stevens, Frank W. Smith, Geo. M. Shoffer, Robt. Starkweather, Chas. O. Schaffer, Walter C. Steely, Ira Sroabin, J. J. Sambrook, Wm. T. Stewart.  
Trash, Phil, Col. W. A. Thompson, Wilson R. Todd, Donna B. Tol, Emanuel A. Turner, Frank C. Taylor.  
Vance, C. W., A. H. Van Buren.  
Walsh, Chas., Frank Worthing, B. O. Westford, Morgan D. Wilson, Edward Wolcott, Chas. Wyngate, Wm. P. Wallis, Maj. Llewellyn Watkins, Edwin Weston, Raymond Whitaker, E. Warren.

REGISTERED MATTER.

Harriett Ross, Clara Paulet, Frank E. Rowan, F. A. Demerest, D. H. Hunt, Will Conkling, W. Rhodes, Lyman F. Tucker.  
**MATTERS OF FACT.**  
Charles Dickson has made T. H. Winnett the sole agent for his farce-comedy. Mistakes Will Happen.  
Matt Grad, the well-known operatic manager, has opened up a big musical and dramatic agency at 1370 Broadway and is engaging artists for the biggest New York managers.  
The Orpheum Circuit Company have added another house to their circuit, having leased the Tootle Theatre at St. Joseph, Mo. John S. Burke will manage the house.

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## To The Managers and Theatrical Profession.

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A year ago last June, I entered into an agreement with Mr. Lorimer to write a play around the biblical character of David, and if the play was produced we were to share and share alike—I also agreed that Mr. Lorimer's name should appear with mine as co-author.

Shortly after Mr. Lorimer secured the backing for the production I found it convenient to take what I could get in the way of remuneration and retire from a partnership we had formed. Having received acknowledgment for the authorship, when the play was produced in New York, I was willing to let the matter go.

My apparent indifference has so encouraged Mr. Lorimer, that in his forthcoming announcements the name of Arnold Reeves is nowhere to be found, but profuse praise for Mr. Lorimer as a dramatist and chief author of the play. In justice to myself I wish to state that Mr. Lorimer is NOT author of "The Shepherd King," nor did he write ONE line of the piece as produced at the Knickerbocker Theatre. Very respectfully,

ARNOLD REEVES, Sole Author of "The Shepherd King."

Harrington Park, New Jersey.

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November 7, 8, 9, 11, 12.  
December 6, 7, 8, 9, 12, 19, 20, 21, 26, 27.  
January 30, 31.  
February 13, 15, 16, 17, 18.

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## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

A BOY WANTED (F. W. Lloyd, mgr.): Orangeburg, S. C., Sept. 20, Charleston 21, Augusta, Ga., 22, Savannah 23, Brunswick 24.

A BUNCH OF KEYS (Gus Bothner, mgr.): Berlin, N. H., Sept. 20, Lancaster 21, St. Johnsbury, Vt., 22, Barre 23, Burlington 24, Lake Placid, N. Y., 27, Saranac Lake 28.

A CHILD OF THE SLUMS (F. E. Johnson, mgr.): Springfield, Mass., Sept. 19-20, Fall River 22-24.

A COUNTRY KID (H. B. Whitaker, mgr.): Traverse City, Mich., Sept. 20, Frankfort 21, Manistee 22, Ludington 23, Muskegon 24, Fremont 26, Big Rapids 27, South Haven 30, Benton Harbor Oct. 1.

A CRACKER HONEYMOON (C. W. Coleman, mgr.): Bridgewater, N. S., Sept. 20, Lunenburg 21, Windsor 23, Tarry 24, Halifax 26-28, North Sydney 30.

A DESPERATE CHANCE (Forrester and Mittenhal, mgrs.): Detroit, Mich., Sept. 19-24.

A DESPERATE CHANCE (Miller, Flohn and Saylor, mgrs.): Norfolk, Va., Sept. 20-21, Richmond 3-8.

A DOCTOR'S CRIME (Hoyoke, Mass., Sept. 19-21).

A FIGHT FOR LOVE (Newark, N. J., Sept. 19-24).

A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Jamestown, N. D., Sept. 20, Mandan 21, Billings, Mont., 22.

A GILL OF THE STREETS (Cincinnati, O., Sept. 18-24, Chicago, Ill., 25-Oct. 1).

A LITTLE OUTCAST (E. J. Carpenter's): Peoria, Ill., Sept. 20, Monmouth 21, Burlington, Ia., 22, Muscatine 23, Moline, Ill., 24, Davenport, Ia., 25, Iowa City 26, Newton 27.

A LITTLE OUTCAST (Geo. E. Gill, mgr.): Sedalia, Mo., Sept. 20, Fulton 21, Salisbury 22, Kirksville 23, Hannibal 24, Alton, Ill., 25, Murphysboro 26, Carbondale 27, Cairo 28, Centralia 29, Vincennes, Ind., 30, Washington 31.

A LITTLE OUTCAST (Northern): A. Hanks, mgr.: Ft. Wayne, Ind., Sept. 20, Owassa, Mich., 21, Mt. Pleasant 22, Bay City 23, Saginaw 24, Vassar 26.

A MIDNIGHT MARRIAGE (Ed. Anderson, mgr.): Nashville, Tenn., Sept. 19-24, Memphis 26-Oct. 1.

A MODERN VIKING: Sterling, Ill., Sept. 20, Freeport 21, Beloit 22, Belvidere 23, Rockford 24.

A PRISONER OF WAR (Forrester and Mittenhal, mgrs.): Pittsburgh, Pa., Sept. 19-24, Brooklyn, N. Y., 26-Oct. 1.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Taylor, Tex., Sept. 20, San Marcos 21, San Antonio 22, Austin 23, Brenham 24.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Wallace, Idaho, Sept. 20, Spokane, Wash., 21, Seattle 25-Oct. 1.

A ROYAL SLAVE (Northern): Gordon and Bennett, props., Geo. Crowder, mgr.: Chicago, Sept. 20, Greenville 22, Warren, O., 23, Youngstown 24, Niles 26, McKeesport, Pa., 27.

A ROYAL SLAVE (Southern): Gordon and Bennett, props., H. M. Blackaller, mgr.: Chicago, Sept. 20, Greenville 22, Warren, O., 23, Youngstown 24, Niles 26, McKeesport, Pa., 27.

A RUNAWAY MATCH (Chase and Lister, mgrs.): Albia, Ia., Sept. 20, Centerville 21, Seymour 22, Princeton, Mo., 24.

A STRUGGLE FOR GOLD: Lowell, Mass., Sept. 19-21.

A TEXAS STEER (M. Rice, mgr.): Pendleton, Ore., Sept. 20, La Grange 21, Baker City 22, Boise, Idaho, 23, Pocatello 24, Logan, U., 25, Provo 26, Salt Lake 27, Park City 28, Ogden 29, Salt Lake 30.

A THOROUGHBEAR TRAMP: Lodi, O., Sept. 20, Wadsworth 21, Gilson 22, Delaware 23, Lancaster 24, Athens 26, Chillicothe 27, Washington, C. H., 28, Hamilton 29, Xenia 30, Springfield Oct. 1.

A WORKING GIRL'S WONDERS (Howard Hall, mgr.): Cincinnati, O., Sept. 18-24.

ACROSS THE PACIFIC (Henry Clay Blaney, mgr.): Chicago, Ill., Sept. 11-Oct. 1.

ACROSS THE ROCKIES (Sol Myers, mgr.): New Canaan, Conn., Sept. 20, Bristol 21, Seymour 22, Wallingford 23, Bridgeport 24, Lawrence, Mass., 26-28, Lowell 29-Oct. 1.

AFTER MIDNIGHT (Spencer and Aborn, mgrs.): Brooklyn, N. Y., Sept. 19-24.

ALONE IN THE WORLD: Birmingham, Ala., Sept. 19-24.

AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Iola, Kan., Sept. 20, Osawatomie 21, Paola 22, Olathe 23, Atchison 24, Seneca 27, Marysville 28, Manhattan 29, Concordia 30.

ARE YOU A MASON? New York city Sept. 5-20.

ARIZONA (Eastern): M. B. Raymond, mgr.: Saratoga, N. Y., Sept. 20, Glens Falls 21, Schenectady 22, Amsterdam 23, Cohoes 24, Johnstown 26, Norwich 27, Cortland 28, Corning 29, Waverly 30.

ARIZONA (Western): Milton Gunkel, mgr.: Omaha, Neb., Sept. 18-21, Lincoln 22, North Platte 23, Cheyenne, Wyo., 24, Denver, Colo., 25-Oct. 1.

AS YOU LIKE IT (Kane, Shipman and Ashby, mgrs.): Utica, N. Y., Sept. 20, Syracuse 21, Ithaca 22.

AT THE OLD CROSS ROADS (Eastern): Arthur C. Alton, prop. and mgr.: Boston, Mass., Sept. 19-24, Lockport 20, Bradford 22, Kane, Pa., 23, 24, Meadville 26, Greenville 27, New Castle 28, Beaver Falls 29, Waynesburg 30.

AT THE OLD CROSS ROADS (Arthur Alton, prop. and mgr.): Waynesburg, Pa., Sept. 18-24, Racine 25, Sheboygan 26, Fond du Lac 27, Green Bay 28, Oshkosh 29, Appleton 30.

BARRYMORE ETHEL: Milwaukee, Wis., Sept. 19-21, Rockford, Ill., 22, Madison, Wis., 23, Duluth, Minn., 24.

BELLEW KYRLE: San Diego, Cal., Sept. 20, Los Angeles 21-24.

BEN HUR: Indianapolis, Ind., Sept. 12-24, Columbus, O., 26-Oct. 1.

BERESFORD HARRY (J. J. Coleman, mgr.): Cleveland, O., Sept. 19-24.

BEYOND (Malcolm Douglas, mgr.): Boston, Mass., Sept. 20-Indefinite.

BINGHAM AMELIA: Atlanta, Ga., Sept. 19, 20, Birmingham 21, Montgomery 22, Mobile 23, 24, New Orleans, La., 25.

BLOODGOOD, CLARA: New York city Sept. 21-Indefinite.

BROWN HARRIS AND BROWN (Brown and Walters, mgrs.): Louisville, Ky., Sept. 18-24, Memphis, Tenn., 28-30.

BUSTER BROWN (Western): Melville B. Raymond, mgr.: Pittsburgh, Pa., Sept. 19-24, Toledo, O., 25-Oct. 1.

BUSTER BROWN (Eastern): Melville B. Raymond, mgr.: Battle Creek, Mich., Sept. 19, 20, Jackson 21, Adrian 22, Goshen, Ind., 23, Elkhart 24, Joliet, Ill., 25, Ottawa 26, Streator 27, Aurora 28.

BUZY EZZY: New York city Sept. 19-24.

CAMPBELL, MRS. PATRICK: New York city Sept. 20-Oct. 1.

CAPTAIN BARRINGTON (Henri Gressalt, mgr.): Rochester, N. Y., Sept. 19-21, Syracuse 23, 24, New York city 26-30.

CAPTAIN RACKET: Longmont, Colo., Sept. 20, Bertland 21, Loveland 22, Ft. Collins 23, Windsor 24, Central City 25, Idaho Springs 30.

CHECKERS: New York city Aug. 22-Indefinite.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Wilkes-Barre, Pa., Sept. 19-21, Scranton 22-24, Baltimore, Md., 26-Oct. 1.

COLLIER, WILLIAM: Brooklyn, N. Y., Sept. 19-24.

CRANE, WILLIAM H.: New York city Sept. 19-Indefinite.

CROSMAN, HENRIETTA: New York city Aug. 29-Sept. 24.

DAILY ARNOLD: New York city Sept. 19-Indefinite.

DARKER RUSSIA (W. C. Cunningham, mgr.): Sour Lake, Tex., Sept. 20, Galveston 21, Houston 22, Victoria 23, Antonio 24.

DAVID HARUM (Julius Cahn, mgr.): Philadelphia, Pa., Sept. 19-24.

DAVID HARUM (No. 2): Schenectady, N. Y., Sept. 20, Saratoga 21, Glens Falls 22, Granville 23, Rutland, Vt., 24.

DEALERS IN WHITE WOMEN (A. H. Woods, mgr.): Washington, D. C., Sept. 19-24, Wilmington, Del., 25-27, Trenton, N. J., 28, Elizabeth Oct. 1, Newark 2.

DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Warsaw, Ind., Sept. 20, Alexandria 21, Rushville 22, Brazil 23, Mattoon, Ill., 24, Charleston 26, Lincoln 27, Knoxville 28, Hannibal, Mo., 29.

DESERTED AT THE ALTAR (Percy G. Williams, mgr.): Albany, N. Y., Sept. 19-21, Troy 22-24, Lowell, Mass., 26-28, Lawrence 29-Oct. 1.

DEVIL'S LANE (Eastern): Eunice Fitch, mgr.: Peotomack, Mich., Sept. 20, Sault Ste. Marie 21, 22, Alpena 23, Bay City 28, Saginaw 29.

DODGE, SANFORD: Aberdeen, S. D., Sept. 20, 21, Huron 22, Chamberlain 24-26, Mitchell 27, 28, Redfield 29, Pierre 30, Oct. 1.

DORA THORNE (Rowland and Clifford, mgrs.): Columbus, O., Sept. 19-21, Connersville, Ind., 22, Columbus 23, New Albany 24, Evansville 25, Indianapolis 26-28, Dayton, O., 29-Oct. 1.

DORSA, LAWRENCE: Providence, R. I., Sept. 19-24.

DOWN BY THE SEA (Phil Hunt, mgr.): Morantown, W. Va., Sept. 20, Monongahela, Pa., 21, Washington 22, Waynesburg 23, McKeesport 24.

DOWN ON THE FARM (Dan Emerson, mgr.): Forest City, N. Y., Sept. 20, Berwick 22, Shenandoah 23, DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.): Burlington, Ia., Sept. 20.

DREW, JOHN: New York city Sept. 5-Indefinite.

DRIVEN FRENCH: Chicago, Ill., Sept. 4-24.

EREN HOLDEN (Herrick and Eldridge, mgrs.): New Rochelle, N. Y., Sept. 20, Gloversville 21, Cohoes 22, Albany 23, 24, Saratoga 26, Glens Falls 27, Schenectady 28, Geneva 29, Ithaca 30.

EDSON, ROBERT (Henry B. Harris, mgr.): Boston, Mass., Sept. 19-Oct. 1, Newark, N. J., 9-15.

EIGHT BELLS: Lawrence, Mass., Sept. 20, Gloucester 21, Lowell 22-24.

ELLIOTT, MAXINE (New York city Oct. 3-8).

FINNIGAN'S BALL (Ole Mack, mgr.): Manhattan, Kan., Sept. 21, Junction City 22, Salina 23, Wichita 24, Winfield 26, Arkansas City 27, Wellington 28, Hutchinson 29, La Junta, Colo., Oct. 1.

FAVERHAM, WILLIAM: New York city Sept. 12-Indefinite.

FISKE, MRS. AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14-Indefinite.

FOR HER CHILDREN'S SAKE (Sullivan, Harris and Woods, props.): Fredericksburg, Va., Sept. 20, Charlottesville 21, Danville 22, Roanoke 23, Bluefields 24, Richmond 26, Newport News 27, Norfolk 28, Elizabeth 29, Suffolk 30.

FOR HER SAKE: Park City, U. Sept. 20, Ogden 21, Salt Lake 22-24, Pocatello, Idaho, 26, Boise City 27, Baker City, Ore., 28, Pendleton 29, Dallas 30, Centralia, Wash., Oct. 1.

FOR HIS BROTHER'S CRIME (Geo. N. Bellinger, mgr.): St. Paul, Minn., Sept. 18-24, Minneapolis 25-Oct. 1.

FOR MOTHER'S SAKE (Wm. Pottle, Jr., mgr.): Savannah, Mo., Sept. 20, Richmond 21, Lexington 22, Clinton 24, Hannibal 25, Kansas City 26, Horton 27, Harrisonburg 27, Abeline 28, Junction City 29, Clay Center 30.

FORMAN, INEZ (J. F. Crosby, mgr.): Rochester, Minn., Sept. 20, Owatonna 21, Faribault 22, POXY GUN (Gustafson, prop. and Carrie De Mar): Newark, N. J., Sept. 19-24.

FRANKENFELD, LAURA: Bemidji, Minn., Sept. 20, Mackintosh 21, Red Lake Falls 23, Warren 24, Argyle 25, Stephen 27, Neche, N. D., 28, Bath 29, Salt 30.

FRAWLEY, DANIEL: Calcutta, British India, Aug. 1-Sept. 20.

GILLETTE, WILLIAM: Toronto, Can., Oct. 3-8.

GILMORE, BARNY (Harry Montgomery, mgr.): Elizabeth, N. J., Sept. 19-21, Trenton 22, 23, Potomac, Pa., 24.

GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Chicago, Ill., Oct. 3-29.

GRAPHEW, CHARLES: Hoboken, N. J., Sept. 18-24.

GRIFITH, JOHN (Jno. M. Hickey, mgr.): Covington, Ky., Sept. 20, Hinton, W. Va., 21, Ashland, Ky., 22, Pomeroy 23, Gallipolis, O., 24, Buchanan, W. Va., 25.

GUMES' CELLAR DOOR (W. E. Flack, mgr.): Brantford, Can., Sept. 20, Guelph 21, Hamilton 22, Barrie 23, Stratford 24, London 26, Fort Thomas 27, Port Huron, Mich., 28, Bay City 29, Saginaw 30, Jackson Oct. 1.

HALL, GEORGE F. (W. J. Fielding, mgr.): Stratford, Can., Sept. 20, Galt 21, Brantford 22, Hamilton 23-25, Berlin 26, Petrolia 27, Chatham 28, 29, Hamlet (Hanley and Co., mgrs.): Owosso, Mich., Sept. 20, Muskegon 21, Grand Haven 22, Elkhardt, Ind., 26, Goshen 27, Warsaw 28, La Porte 29, Rochester 30, Logansport Oct. 1.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Wilmington, Del., Oct. 3, Easton, Pa., 4, Birmingham, N. S., 5, Ithaca 6, Corning 7, Williamsport, Pa., 8, Harrisburg 10, Wheeling, W. Va., 11, Parkersburg 12.

HANS HANSON (Jas. T. McAlpin, mgr.): Onawa, Ia., Sept. 20, Vermilion, S. D., 21-23, Centerville 24, HAPPY HOOLIGAN (Ed. Anderson, mgr.): Norfolk, Va., Sept. 20, Suffolk 21, Petersburg 22, Richmond 23, Charlottesville 24, Roanoke 26.

HARNED, VIRGINIA: Cleveland, O., Oct. 3-8.

HEARTS ADRIET (Spencer and Aborn, mgrs.): Philadelphia, Pa., Sept. 19-24, Pittsburgh 25, 26, 27, HENDRICKS, BEN (Wm. G. Miller, mgr.): Jeannette, Pa., Sept. 20, Greensburg 21, Oil City 22, Meadville 23, Sharon 24.

HER FIRST FALSE STEP: Chicago, Ill., Sept. 19-Oct. 1.

HER MAD MARRIAGE: New Haven, Conn., Sept. 19-21, Hoboken, N. J., 22-24, New York city 26-Oct. 8.

HER MARRIAGE YOW (Vance and Sullivan, mgrs.): Manchester, N. H., Sept. 19-24, Concord 20, 21, 22, New Haven 24, Holyoke, Mass., 26-28, Fall River 29-Oct. 1.

HER ONLY SIN: Oconto, Wis., Sept. 20, Green Bay 21, Kaukauna 22, Neenah 23, New London 24, Waupun 25, Antigo 26, Oshkosh 27, Appleton 28, 29, Plainfield 29, Portage 30, Fond du Lac Oct. 1.

HIGGINS, DAVID: Rockford, Ill., Sept. 20, Elgin 21, Muskegon, Mich., 22, Kenosha, Wis., 23.

HOLLAND, HILDEBERT: North Adams, Mass., Sept. 20, Pittsfield 21, Athol 22, Worcester 23, Putnam, Conn., 24.

HOW HE WON HER (Tom North, mgr.): Norfolk, Va., Sept. 19-24, Richmond 26-Oct. 1.

HUBBARD, HARRY (Eastern): Jessa, Stevens Point, Wis., Sept. 20, Pottsville 21, Reading 22-24, Scranton 26-28, Wilkes-Barre 29-Oct. 1.

HUMAN HEARTS (Southern): W. E. Nankeville, mgr.: Wilmington, N. C., Sept. 20, Darlington 21, Florence 22, Columbia 23, Savannah, Ga., 24, Columbia, S. C., 26, Charlotte, N. C., 27.

IN THE SHADOW OF THE GALLOWES (M. O. Wilson, mgr.): Lancaster, O., Sept. 20, London 22, Dayton 23-25, Springfield 26, Lima 27, Toledo 28-Oct. 2, Shipman and Ashby.

IRIS (L. J. Rodriguez, mgr.): Norfolk, Va., Sept. 20, Newport 21, Richmond 22, Petersburg 24, Danville 25, Greenboro 26, Winston, Ga., 27, Durham, N. C., 28, Raleigh 29.

JAMES BOY (Eastern): Frank Gazzo, owner and mgr.: Savannah, Ga., Sept. 20, Bay 21, Waycross 22, Jacksonville, Fla., 23, Valdosta, Ga., 26, Thomasville 27, Balduine 28, Troy, Ala., 29, Columbus, Ga., 30, Griffin Oct. 1.

KELENDY AND EUNAN (Sam S. Shubert, mgr.): New York city Sept. 17-Indefinite.

KENDALL, EZRA: Boston, Mass., Sept. 6-24.

KYLE, HOWARD: Jersey City, N. J., Sept. 19-24.

LACKAY, WILTON (W. A. Brady, mgr.): Chicago, Ill., Sept. 3-Oct. 1.

LOFTUS, CECILIA (Daniel Frohman, mgr.): New York city Sept. 19-Oct. 24.

LOMBARD, WRIGHT: Boston, Mass., Oct. 3-15.

LOUISIANA: St. Louis, Mo., Indefinite.

LYMAN, OWEN (Junction City, Pa., Creston 21, Clarinda 22, Nebraska City 23, Plattsmouth, Neb., 24, Council Bluffs, Ia., 25, Des Moines 26-28, McFadden's Flat (Chas. E. Barton, mgr.): Charleston, S. C., Sept. 20, Savannah, Ga., 21, Jacksonville, Fla., 22, Albany, N. Y., 23, Columbia, 24, Atlanta 25, Birmingham, Ala., 26, Knoxville, Tenn., 27, Chattanooga 28, Nashville Oct. 1.

MACDOWELL, MELBOURNE (Dave Weiss, mgr.): Portland, Ore., Aug. 29-Oct. 1.

MACK, ANDREW: Manchester, N. H., Sept. 20, Lowell, Mass., 21, Salem 22, Malden 23, Waltham 24.

MALISS (Spencer and Aborn, mgrs.): New York city Sept. 19-24, Brooklyn 26-Oct. 1.

MALLOU, LOUIS (J. J. Coleman, mgr.): New York city Sept. 19-24, Brooklyn 26-Oct. 1.

MANTLE, ROBERT B. (Portland, Me., Sept. 20, Waterville 21, Bangor 22, Rockland 24, MASON AND MASON: New Orleans, La., Sept. 19-24, Lake Charles 25, Beaumont, Tex., 26, Galveston 27, Houston 28, Dallas 29.

MELVILLE, ROSE (J. R. Sterling, mgr.): Erie, Pa., Sept. 21, Toledo, O., 22-24, Detroit, Mich., 25-Oct. 1.

MILLER, HENRY: Chicago, Ill., Sept. 19-Oct. 1.

MORE TO BE DONE (J. B. Leary, mgr.): New York city Sept. 19-24.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): New York city Sept. 3-Indefinite.

MURPHY, JOSEPH (Geo. Kenney, mgr.): Montreal, Can., Oct. 3-8.

MURPHY, TIM: New Orleans, La., Sept. 18-24.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Cumberland, Md., Sept. 20, Martinsburg, W. Va., 21, Chester, Pa., 22, Salem, N. J., 23, Pottstown, Pa., 24, New York city 26-Oct. 1.

NEWMAN, JOSEPH (Bartow Newsome, mgr.): Ephraim, U. Sept. 20, Richfield 21, Mantle 22, Nephi 23, Payson 24, Chatsworth 25, Park City 26, Brigham 27, Lehi 28, American Forks 29, Springville 30, Grand County 31.

NO WEDDING BELLS FOR HER: Boston, Mass., Sept. 19-24.

NOBODY'S CLAIM: Chicago, Ill., Sept. 18-24.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Sioux City, Ia., Sept. 20, Des Moines 21, Omaha, Neb., 22, St. Joseph, Mo., 24, Kansas City 25-Oct. 1.

OLD ARKANSAS (Merle H. Norton, mgr.): Cuba, Ill., Sept. 20, Canton 21, Petersburg 22, Beardstown 23, Springfield 24, Kewanee 26, Princeton 27, Ottawa 28, Pontiac 29.

OLD FARMER HOPKINS: Canton, Pa., Sept. 20, Renova 21, St. Marys 22, Brookville 23, Reynoldsville 24.

ON THANKSGIVING DAY (Vance and Sullivan, mgrs.): Troy, N. Y., Sept. 19-21, Albany 22-24, Hartford, Conn., 26-28, Bridgeport 29.

ON THE BRIDGE AT MIDNIGHT (Eastern): Geo. Klumt, prop. and mgr.: Gazzo, mgr.: Zanesville, O., Sept. 20, Massillon 21, Akron 22-24, Pittsburgh, Pa., 26-Oct. 1.

ON THE BRIDGE AT MIDNIGHT (Western): Geo. Klumt, prop. and mgr.: Frank Gazzo, mgr.: Salem, Ore., Sept. 19-24, Oakland, Cal., 25, San Jose 26, Stockton 27, Santa Cruz 28, Watsonville 29, Los Angeles Oct. 2-8.

ON THE SUWANE RIVER: Louisville, Ky., Sept. 18-24.

ON THE YELLOWSTONE: Jersey City, N. J., Sept. 19-24.

ONE OF THE PINEST: Newark, N. J., Sept. 19-24.

ONLY A SHOP GIRL: Providence, R. I., Sept. 19-24.

OTHER PEOPLE'S MONEY (W. F. Lindsay, mgr.): Racine, Wis., Sept. 20, Dubuque 21, Wabasha, Minn., 22, Red Wing 23, Hastings 24, St. Cloud 27, Little Falls 28, Sank Center 29, Long Prairie 30, Oct. 1.

OUR NEW MINISTER (Miller and Conner, mgrs.): Minneapolis, Minn., Sept. 18-24, New Ulm 25, Owatonna 26, Wausau 27, Antigo 28, Fond du Lac 29, Oshkosh 30.

OUT OF THE FOLD (Henry B. Marks, mgr.): Grand Rapids, Mich., Sept. 18-21, Saginaw 23, Lansing 29, Jackson 30, Battle Creek Oct. 1.

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OVER NIAGARA FALLS (A. Rowland and Clifford, mgrs.): Wheeling, W. Va., Sept. 19-21.

OVER NIAGARA FALLS (B. Rowland and Clifford, mgrs.): Ishpeming, Mich., Sept. 20, Rhinelander, W. Va., 26, Washburn 27, Ashland 28, Duluth, Minn., 29-Oct. 1.

OVER NIAGARA FALLS (C. Rowland and Clifford, mgrs.): Vincennes, Ind., Sept. 20, Clinton, Ill., 21, Centralia 22, Litchfield 23, Alton 24, St. Louis 25, Mexico 26, Fulton 27, Moberly 28, Salisbury 29, Brunswick 30, Chillicothe Oct. 1, St. Joseph 2, 3.

PAPA'S BOY: Jackson, Mich., Sept. 24.

PATTON, W. B. (J. M. Stout, mgr.): Tremont, Neb., Sept. 20, Schuyler 21, Wahoo 22, Beatrice 23, Marysville, Kan., 24, St. Joseph, Mo., 25, Ottawa, Kan., 27.

PECK AND HIS MOTHER-IN-LAW: Woonsocket, R. I., Sept. 20.

PECK'S BOY (Leroy J. French, mgr.): Sycamore, Ill., Sept. 20, De Kalb 21, Moline 22, Kewanee 23, Peoria 24.

PRETTY PEGGY (Arthur C. Alton and J. Emmett Baxter, mgrs.): Houston, Tex., Sept. 19, 20, San Antonio 21, Austin 22, Corsicana 24, Waxahachie, Cal., Dallas 27, 28, Denison 29, Sherman 30, Ft. Worth Oct. 1.

QUEEN OF THE WHITE SLAVES (Eastern): A. H. Woods, mgr.: Bristol, Conn., Sept. 20, Middletown 21, Hartford 22-24, Stamford 25, Derby 27, Waterbury 28, Springfield, Mass., 29-Oct. 1.

QUEEN OF THE WHITE SLAVES (Western): A. H. Woods, mgr.: Des Moines, Ia., Sept. 19-21, St. Joseph, Mo., 22, Leavenworth, Kan., 24, Kansas City 25, 26, 27, 28, 29, 30.

QUINCY ADAMS SAWYER (Central): W. G. Snelling, mgr.: Augusta, Me., Sept. 20, Bath 21, Rockland 22, Exeter, N. H., 23, Salem, Mass., 24, Lowell 26-Oct. 1.

RACHEL GOLDSTEIN (Sullivan, Harris and Woods, mgrs.): Webster, Mass., Sept. 21, Rockville, Conn., 22, Danielson 23, Marlboro, Mass., 24, Fall River 26-28, Hartford, Conn., 30, Oct. 1.

RACHEL GOLDSTEIN (A. H. Woods, mgr.): Atlantic City, N. J., Sept. 20-22.

RAYS, THE: Toledo, O., Sept. 18-21, Columbus 22-24.

RIP VAN WINKLE (W. A. Flier, mgr.): Holly, Col., Sept. 20, Granda 21, Syracuse, Kan., 22, Garden City 23, Spearville 24, Hays, Kan., 25, Winifred, Kan., 26, Hagerstown, Md., 27, Annapolis 28, Burlington, N. J., 28, Lakewood 27, Hoboken 29-Oct. 1.

ROYAL LILLIPUTIANS (Gus Hill's): Thos. R. Henry, mgr.: Atlantic City, N. J., Sept. 20-22, Reading, Pa., 23, Allentown 24, Pottsville 25, 26, 27, 28, 29, 30.

RUDOLPH AND ADOLPH (Broadhurst and Currie, mgrs.): Lock Haven, Pa., Sept. 20, Williamsport 21, Renova 22, Houtzdale 23, Johnstown 24, Clearfield 26, Du Bois 27, Ridgeway 28.

SHADOWS OF A GREAT CITY: Jersey City, N. J., Sept. 18-24.

SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Brockton, Mass., Sept. 19-24, Boston 26-Oct. 1.

SHOCKLOCK HOLMES: Syracuse, N. Y., Sept. 19-21.

SHOCKLOCK HOLMES: Watertown 26, Scranton, Pa., 27.

SHORE ACRES (Wm. B. Gross, mgr.): Buffalo, N. Y., Sept. 19-24, Rochester 26-28, Syracuse 29-Oct. 1.

SPLUNKARD (W. A. Junker, mgr.): Rochester, N. Y., Sept. 20, Peru 21, Huntington 22, Wabash 23, Logansport 24.

SLAVES OF THE MINE (L. J. Slevin, mgr.): Phoenixville, Pa., Sept. 20, Havre, Mont., 21, Winifred, Kan., 22, Hagerstown, Md., 23, Annapolis 24, Burlington, N. J., 26, Lakewood 27, Hoboken 29-Oct. 1.

SOTHERN, E. H. AND JULIA MARLOWE: Chicago, Ill., Sept. 19-24.

STUART, RALPH: Salt Lake, U. Sept. 20, 21, San Francisco 26-Oct. 1.

SULLY, DANIEL: Manchester, N. H., Sept. 21, Dover 23, Rockland, Me., 26, Augusta 29, Bangor Oct. 1.

TEN NIGHTS IN A BAR ROOM: Nashville, Mich., Sept. 20, Grand Ledge 22, Portland 23, Lansing 24.

TEN NIGHTS IN A BAR ROOM (Beecher and Currie, mgrs.): Lacys, Kan., Sept. 20, Spring Hill 21, Rockford, Ill., 22, Camden 23, Hartford 24.

THE BANKER'S CHILD (Four Shannons: Harry Shannon, mgr.): Clinton, Ill., Sept. 20, Pana 22, Taylorville 23, Virginia 24, Bardonia 26, Greenfield 27, Booneville 28, Bowling Green, Mo., 29, Quincy, Ill., 30.

THE BONNIE BRIER BUSH (Kirkle K. Shelle, mgr.): Ottawa, Can., Sept. 19-24, Toronto 26-Oct. 1.

THE CHARITY NURSE (Geo. F. Learned, mgr.): Boston, N. Y., Sept. 19-24.

THE CHILD WIFE: Columbus, O., Sept. 26-28, Indianapolis, Ind., 29-Oct. 1.

THE CONVICT'S DAUGHTER: Leadville, Colo., Sept. 20, Aspen 21, Grand Junction 22, Provo, U., 23, Park City 24, Salt Lake 26-28, Ogden 29, Winnemucca 30.

THE COUNTY CHAIRMAN (Eastern): Henry W. Savage, mgr.: New York city Sept. 1-Oct. 8.

THE COUNTY CHAIRMAN (Western): Henry W. Savage, mgr.: Chicago, Ill., Sept. 19-24.

THE DENVER EXPRESS: Jacksonville, Ill., Sept. 20, Pittsfield 21, Barry 22, Macomb 23, Kewanee 24.

THE ETERNAL CITY: Washington, D. C., Sept. 19-24.

THE FACTORY FOUNDLING (Jos. Totten, mgr.): Kansas City, Mo., Sept. 18-24, Shenandoah, Ia., 26, Red Oak 27, Atlantic 28, Omaha, Neb., 29-Oct. 1.

THE FACTORY GIRL (Chas. H. Wuerz, mgr.): Susquehanna, Pa., Sept. 20, Port Jervis, N. Y., 21, Newburgh 22, Middletown 23, Kingston 24, Albany 26-28, Saratoga 29, Glens Falls 30, North Adams, Mass., 31.

THE FACTORY GIRL (Eastern): Phil F. Isaac, mgr.: Buffalo, N. Y., Sept. 19-24, Rochester 26-28, Syracuse 29-Oct. 1.

THE FATAL WEDDING (Central): Sullivan, Harris and Woods, props.: Brooklyn, N. Y., Sept. 12-24, Jersey City, N. J., 26-30.

THE FATAL WEDDING (Eastern): Sullivan, Harris and Woods, props.: Newport News, Va., Sept. 20, Norfolk 21, Suffolk 22, Petersburg 23, Salisbury, N. C., 26, Greensboro 27, Winston-Salem 28, Durham 29, Raleigh 30.

THE FATAL WEDDING (Western): Sullivan, Harris and Woods, props.: Superior, Wis., Sept. 20, Brainerd, Minn., 21, Crookston 22, Grand Forks, N. D., 23, Grafton 24.

THE FEMALE DETECTIVE: Philadelphia, Pa., Sept. 19-24.

THE FLAMING ARROW (W. F. Jackson, mgr.): Cleveland, O., Sept. 19-24, Akron 26-28, Wheeling, W. Va., 29-Oct. 1.

THE FORBIDDEN HAND: St. Paul, Minn., Sept. 18-24.

THE GAME KEEPER (Rowland and Clifford's): Kokomo, Ind., Sept. 20, Marion 21, Marion Soldiers' Home 22, Hartford City 23, Montpelier 24.

THE GIRL FROM KANSAS: Adel, Ia., Sept. 20, Madrid 21, Nevada 22, Hampton 24, Garner 26, Belmond 27, Clinton 28.

THE GIRL FROM KAYS: Boston, Mass., Sept. 5-Oct. 8.

THE HEART OF CHICAGO (Edmund Manly, mgr.): Duluth, Minn., Sept. 19-21, Edmund 22, Winnipeg, Man., 23, Grafton, N. D., 26, Grand Forks 27, Crookston, Minn., 28, Fergus Falls 29, Wabpeton, N. D., 30, Fargo Oct. 1.

THE HOLY CITY (Eastern): Gordon and Bennett, props.: Harry Gordon, general mgr.: Kendallville, Ind., Sept. 20, Butler 21, Dedand 22, Delphos 23, Bowling Green 24, Upper Sandusky 26, Ashland 27, Findlay 28, Gallon 30.

THE HOLY CITY (Western): Gordon and Bennett, mgrs.: Sept. 20, Marietta 21, Port Huron 22, Pontiac 23, Flint 24, Belding 26, Lansing 27, Alma 28, Mt. Pleasant 29, Big Rapids 30, Manistee Oct. 1.

THE HOOSIER GIRL: Rhineclander, Wis., Sept. 20, Tomahawk 21, Stevens Point 22, Amherst 23, Green Bay 24, Appleton 25.

THE HOTTEST COON IN DIXIE (Engene Snofford, mgr.): Marietta, O., Sept. 20, Clarksville, W. Va., 21, Morgantown 22, Reading 24, Slatting 24, Connellsville 26, Greensburg 27, Mt. Pleasant 28, Latrobe 29, Johnstown 30, Altoona Oct. 1.

THE JOHNSTOWN FLOOD (Edw. Houghton, mgr.): Martinsburg, Md., Sept. 20, Hagerstown 21, Waynesboro, Pa., 22, Chambersburg 23, Reading 24, Slatting 24, Lansford 27, Freeland 28, Berwick 29.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): New York city Sept. 19-24, Albany 26, Troy 27-Oct. 1, Scranton, Pa., 3-5.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Bridgeport, Conn., Sept. 19, 20, Springfield, Mass., 22-24, Brooklyn, N. Y., 26-Oct. 1.

THE LITTLE HOMESTEAD (Wm. Macaulay, mgr.): Boston, Mass., Sept. 20, Cedar Rapids 21, Lawrence 22, Clarksville 23, Eldora 24, Webster City 26, Boone 27, Perry 28, Grinnell 29, Oskaloosa 30, Ottumwa Oct. 1.

THE LITTLE PRINCESS: Boston, Mass., Sept. 19-24.

Worcester 26, Springfield 27, Hartford, Conn., 28, Brattleboro, Vt., 29, Bennington 30, Rutland Oct. 1.

THE MIDNIGHT FLYER (Ed. Anderson, mgr.): Van Buren, Ind., Sept. 20, Decatur 21, Portland 22, Alexandria 23, Elwood 24, Noblesville 25, Lebanon 27, Greenfield 28, Lewisville 29, Knightstown 30, Richmond Oct. 1.

THE MISSOURI GIRL (Eastern): Fred Raymond, mgr.: Van Wert, O., Sept. 20, Garrett, Ind., 21, Albion 22, Byron, O., 24, Wauseon 26, Napoleon 27, Ottawa 28, Paulding 29, Hicksville 30, North Baltimore Oct. 1, Bowling Green 3.

THE MISSOURI GIRL (Western): Harry S. Hopping, mgr.: Ionia, Mich., Sept. 20, Lowell 21, Holly 22, Corunna 23, Fowlerville 24, Howell 26, Pontiac 27, East 28, Flint 29, Vassar 30.

THE MOONSHINER'S DAUGHTER (Western and Southern): Frank Dodge, mgr.: Jonesboro, Ark., Sept. 20, Marianna 21, Forrest City 22, Clarendon 23, Camden 26, Prescott 27.

THE MOONSHINER'S DAUGHTER (Eastern): W. F. Main, mgr.: Angola, Ind., Sept. 20, Auburn 21, Columbia City 22, Bluffton 23, Marion 24, Kokomo 26, Frankfort 27, Crawfordsville 28, Clinton 29, Terre Haute 30, Brazil Oct. 1.

THE M



Picton, N. S., 24, Amherst 26, Moncton, N. B., 27, Quebec 28-Oct. 1.  
 WAY DOWN EAST: Grand Rapids, Mich., Sept. 18-24.  
 WAY OUT WEST (Mort Sanford, mgr.): Dayton, O., Sept. 19-21, Columbus 22-24.  
 WEDDED AND PARTED (Sullivan, Harris and Woods, mgrs.): Harrisburg, Pa., Sept. 19-21. Reading 22, Allentown 23, Burlington, N. J., 24.  
 WEDDED, BUT NO WIFE (B. J. Fielding, mgr.): Indianapolis, Ind., Sept. 22-24, New York city 26-Oct. 1.  
 WHAT WILL WOMEN DO (H. M. Holden, mgr.): Chicago, Ill., Sept. 19-24, Louisville, Ky., 25-Oct. 1.  
 WHEN WOMEN LOVE (Eastern, Frank W. Nason, mgr.): Lowell, Mass., Sept. 20, Lawrence 21, Waltham 22, Gloucester 23, Ipswich 24, Haverhill 26, Portsmouth, N. H., 27, Bath, Me., 28.  
 WHEN WOMEN LOVE (Western, Frank W. Nason, mgr.): Philadelphia, Pa., Sept. 19-24, Washington, D. C., 26-Oct. 1.  
 WHY GIRLS LEAVE HOME (Central, Vance and Sullivan, mgrs.): Scranton, Pa., Sept. 19-21, Wilkes-Barre 22-24, Boston, Mass., 26-Oct. 1.  
 WHY GIRLS LEAVE HOME (Eastern, Vance and Sullivan, mgrs.): Hartford, Conn., Sept. 19-21, Lowell, Mass., 22-24, New Bedford 26, Waltham 27, Manchester, N. H., 29-Oct. 1.  
 WHY GIRLS LEAVE HOME (Western, Vance and Sullivan, mgrs.): La Fayette, Ind., Sept. 20, Frankfort 21, Elwood 22, Anderson 23, Muncie 24, Richmond 26, Middletown, O., 27.  
 WHY HE DIVORCED HER (M. W. Taylor, mgr.): Philadelphia, Pa., Sept. 19-24.  
 WHY WOMEN LOVE: Philadelphia, Pa., Sept. 19-24, Washington, D. C., 26-Oct. 1.  
 WHY WOMEN SIN (Western, Jake B. Murray, mgr.): Bay City, Mich., Sept. 20, Lansing 21, Jackson 22, WIFE IN MAMIE ONLY (Garland Gaden, mgr.): Shamokin, Pa., Sept. 20, Northumberland 21, Jersey Shore 22, Lock Haven 23, Clearfield 24, Phillipsburg 26, Tyrone 27, Altoona 28, Glen Campbell 29, Hazleton 30.  
 WILLARD, KATHERINE: Rockland, Me., Sept. 20, Bangor 21, Skowhegan 22, Waterville 23, Augusta 24.  
 WILSON, AL H.: Jacksonville, Fla., Sept. 20, Macon, Ga., 21, Columbus 22, Birmingham 23, Atlanta 24, WILSON, FREDERICK (Oliver M. Cotern, mgr.): Ypsilanti, Mich., Sept. 19-24, Ann Arbor 26-Oct. 1.  
 YON YONSON (E. V. Gloux, mgr.): Elkhorn, Wis., Sept. 20, Beloit 21, Jonesville 22, Stoughton 23, Madison 24, Watertown 25, Neenah 26, Oshkosh 27, Appleton 28, Kaukauna 29, Oconto 30.  
 YORK STATE FOLKS (Fred E. Wright, mgr.): Salt Lake City, U. S., Sept. 19-21, Ogden 22, 23, Sacramento, Cal., 24, San Francisco 25-Oct. 8.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., indefinite.  
 AUDITORIUM (Gillmore and Yale, mgrs.): Philadelphia, Pa., Aug. 27-indefinite.  
 BLOU THEATRE: Philadelphia, Pa.-indefinite.  
 BISHOP: Oakland, Cal.-indefinite.  
 CALUMET (John T. Conners, mgr.): Calumet Theatre, South Chicago-indefinite.  
 CASTLE SQUARE: Boston, Mass.-indefinite.  
 CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.-indefinite.  
 COLUMBIA (Wells and Davis, mgrs.): Brooklyn, N. Y., Aug. 27-indefinite.  
 FERRIS: Omaha, Neb.-indefinite.  
 FERRIS: Minneapolis, Minn.-indefinite.  
 FOREAUGHS: Philadelphia, Pa.-indefinite.  
 GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14-indefinite.  
 GRATTAN AND DE VERNON: San Diego, Cal.-indefinite.  
 HUNTLEY-MOORE (J. M. Huntley, mgr.): Atlantic City, N. J., July 1-Sept. 30.  
 MOROSCO, OLIVER: Los Angeles, Cal., July 10-indefinite.  
 NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4-indefinite.  
 PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15-indefinite.  
 PROCTOR'S: Albany, N. Y.-indefinite.  
 PROCTOR'S 125TH STREET: New York city-indefinite.  
 PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1-indefinite.  
 SHIRLEY JESSIE: Spokane, Wash.-indefinite.  
 SNOW, MORTIMER: Troy, N. Y., May 23-indefinite.  
 SPOONER (Mortimer B. Spooner, mgr.): Brooklyn, N. Y., Aug. 15-indefinite.  
 STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.-indefinite.  
 THIANHOUER: Milwaukee, Wis., July 7-indefinite.  
 ULRICH: Los Angeles, Cal.-indefinite.  
 WIEDEMANN'S (Ed Jacobson, mgr.): Portland, Ore.-indefinite.  
 WIEDEMANN'S (Willis Bass, mgr.): Seattle, Wash., July 18-Oct. 8.

REPERTOIRE COMPANIES.

AMERICAN STOCK: Sioux City, Ia., Sept. 12-30.  
 AUBREY STOCK (W. D. Fitzgerald, mgr.): Portsmouth, N. H., Sept. 19-24, Gloucester, Mass., 26-Oct. 1.  
 BENNETT-MOULTON (F. C. Twitwell, mgr.): Nashua, N. H., Sept. 19-24, Biddeford, Me., 26-Oct. 1.  
 BRECKENRIDGE STOCK (Chas. Breckenridge, mgr.): Clay Center, Kan., Sept. 19-24, McPherson 26-Oct. 1.  
 BROWN, KIRKE (Appell and Desham, mgrs.): Bellair, O., Sept. 19-21, Newark 22-24.  
 BUNTING, EDWARD (Earl Burgess, mgr.): Auburn, N. Y., Sept. 19-24, Binghamton 26-Oct. 1.  
 BURR STOCK (Murray and Mackey, mgrs.): Piqua, O., Sept. 19-24, McConnellsville 26-Oct. 1.  
 BURKE-MCCANN: Ashland, Pa., Sept. 19-21, Madison, Wis., 22-24, Janesville 25, Watertown 26, Wausau 27, Oshkosh 28, Appleton 29, Kaukauna 30.  
 CHASE-LISTER (Northern): Des Moines, Ia., Sept. 19-24.  
 CHICAGO STOCK: Salem, O., Sept. 19-24, Canton 26-Oct. 1.  
 GUNBOY AND MACK (P. P. Craft, mgr.): Bristol, Pa., Sept. 19-21, Dover, Del., 22-24, Salem, N. J., 26-Oct. 1.  
 COOK-CHURCH STOCK (H. W. Taylor, mgr.): New Britain, Conn., Sept. 19-24, Nashua, N. H., 26, Manchester 27-Oct. 1.  
 DALE, MARIE (W. E. Martin, mgr.): Chautauque, Kan., Sept. 19-24, Leavenworth 26-Oct. 1.  
 DAVIDSON STOCK (A. E. Davidson, mgr.): Kalamazoo, Mich., Sept. 19-24, Muskegon 25-Oct. 1.  
 DE LEON'S COMEDIANS (I. Kent Cohn, mgr.): Cairo, Ill., Sept. 19-21, Anna 22-24, Cape Girardeau, Mo., 26-28, Marion, Ill., 29-Oct. 1.  
 DE FEW-BURDETTE STOCK (Thos. E. De Feu, mgr.): Parkersburg, W. Va., Sept. 19-24, Portsmouth, O., 26-31, Maysville, Ky., Oct. 3-8.  
 DE VRIES STOCK: Asbury Park, N. J., Sept. 5-30.  
 DE VONDE STOCK (Phil Levy, mgr.): Yonkers, N. Y., Sept. 19-24, S. Norwalk, Conn., 26-Oct. 1.  
 DE VOSS, FLORENCE (J. B. Rotnour, mgr.): Jefferson, Wis., Sept. 19-24.  
 DILGER-CORNELL: Beaver Falls, Pa., Sept. 19-24, Rochester 26-28, Vandergrift 29-Oct. 1.  
 DUDLEY, FRANK (W. Dick Harrison, mgr.): Paducah, Ky., Sept. 19-24.  
 ECLIPSE STOCK: Gilmer, Tex., Sept. 18-20, Rusk 21, 22, Jacksonville 23, 24.  
 EDSELL-WINTHROP: Charlotte, N. C., Aug. 1-indefinite.  
 EDWARDS STOCK: Niles, O., Sept. 19-24, Alliance 26-Oct. 1.  
 ELDON'S COMEDIANS: Chillicothe, Mo., Sept. 19-24, Atchison, Kan., 26-Oct. 1.  
 ELLERBORN STOCK: Auburn, N. Y., Sept. 19-24, Elwyn, Lorrie: Riverpoint, R. I., Sept. 19-24.  
 EMERY STOCK (Jas. R. Waite, mgr.): Yonkers, N. Y., Sept. 19-24, Orange, N. J., 26-Oct. 1.  
 EVANS, BRANDON, STOCK: Richmond, Ind., Sept. 19-24.  
 EVANS AND WARD: Hazleton, Pa., Sept. 19-24.  
 EWING, GERTRUDE (Lou N. Harrington, mgr.): San Antonio, Tex., Sept. 15-21, Houston 22-24, Galveston 26-Oct. 1.  
 FENBERG STOCK (Geo. M. Fenberg, mgr.): Haverhill, Mass., Sept. 19-24, Lewiston, Me., 26-Oct. 1.  
 FERRIS COMEDIANS (Harry Bubb, mgr.): Bloomington, Ill., Sept. 19-24.  
 FISKE, MAX: Springfield, Ill., Sept. 26-Oct. 1.  
 FISKE AND STOCK: St. John, N. B., Sept. 12-24.  
 FLEMING, MAMIE: Hazleton, Pa., Sept. 19-24.  
 FRANKLIN STOCK (B. F. Simpson, mgr.): Springfield, Mo., Sept. 19-24.  
 GAGNON-POLLOCK: Chattanooga, Tenn., Sept. 20-25, Cedartown, Ga., 26-28, Talladega, Ala., 29-Oct. 1.  
 GRATTAN-DE VERNON STOCK (A. J. Hotchkiss, mgr.): Phoenix, Ariz., Sept. 19-24, Tucson 25-28, San Antonio, Tex., Oct. 2.  
 GREEN AND LINCOLN: Springfield, Ill., Sept. 19-21, Jacksonville 22-24.  
 HALL, DON C.: Ashland, Ore., Sept. 19-24, Redding, Cal., 26-Oct. 1.  
 HAMMOND, PAULINE (Clifton Whitman, mgr.): Colebrook, N. H., Sept. 19-24, Lancaster 26-30, Littleton Oct. 3-8.  
 HARRIS-PARKINSON (Robt. H. Harris, mgr.): Ironton, O., Sept. 19-24.  
 HARCOURT (M. W. H. Shine, mgr.): Brunswick, Me., Sept. 19-24, Waterville 26-Oct. 1.  
 HARVEY-GAGE: Waltham, Mass., Sept. 19-24.  
 HAYWARD, GRACE (Winters and Kress, mgrs.): Pittsburg, Kan., Sept. 18-24, Jonila, Mo., 26-Oct. 2.  
 HIMMELEIN'S IMPERIAL STOCK: Lima, O., Sept. 19-24, Muncie, Ind., 26-31.  
 HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): Canton, O., Sept. 19-24, Adrian, Mich., 26-31, Akron, O., Oct. 3-8.  
 HOFFER, JACK (Western, Jack Hoefler, mgr.): Marshalltown, Ia., Sept. 19-24, Ft. Dodge 26-Oct. 1.  
 HOFFER, JACK (Eastern, W. Morris Gale, mgr.): What Cheer, Ia., Sept. 19-24, Iowa Falls 26-Oct. 1.  
 HOFFER SHOW: Appleton, Wis., Aug. 15-indefinite.  
 HOPKINS STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19-indefinite.

HOWARD-DORSET (A. M. Miller, bus. mgr.): Terre Haute, Ind., Sept. 19-25, Evansville 26-Oct. 1.  
 HOYT'S COMEDY (H. G. Allen, mgr.): Little Rock, Ark., Sept. 19-24, Rodgers 26-Oct. 1.  
 HUNTER STOCK (A. Kankakee, Ill., Aug. 22-Sept. 30, HUNTER STOCK: Grand Rapids, Mich., Sept. 19-24.  
 KELLY AND BATES: Lynchville, Va., Sept. 19-24.  
 KENNEDY, JAMES: Aurora, Ill., Sept. 19-24, Galesburg 26-Oct. 1.  
 KEROY, DOT: Woonsocket, R. I., Sept. 23-25, Bristol 26-30, Newburyport, Mass., Oct. 3-8.  
 KERKHOFF DRAMATIC: Pawnee City, Neb., Sept. 19-24.  
 KLARK-URBAN: Bangor, Me., Sept. 19-21, Bath 22-24.  
 LAKE VIEW: Sheboygan, Wis., Aug. 22-Sept. 30.  
 LONG, FRANK E. STOCK: Baraboo, Wis., Sept. 19-24, Richland Centre 26-Oct. 1.  
 LAMBERT'S COMEDIANS: Fullerton, Neb., Sept. 19-21, Central City 22-24.  
 LEVIN'S STOCK: Storm Lake, Ia., Sept. 19-21.  
 LYCEUM COMPANY (Al. S. Evans, mgr.): Wapello, Ia., Sept. 19-24.  
 LYCEUM STOCK (E. G. Grosjean, mgr.): Sedan, Kan., Sept. 19-24.  
 LYONS, LILLIAN: Deckerville, Mich., Sept. 19-24, Schewaling 26-Oct. 1.  
 MACAULIFFE STOCK (Harry Katzes, mgr.): Fall River, Mass., Sept. 19-24, Brockton 26, 27, Woonsocket 28, Sept. 19-24.  
 McDONALD STOCK (C. W. McDonald, mgr.): Poplar Bluff, Ia., Sept. 19-24, Kennett 26-28, Caruthersville 29-Oct. 1.  
 MARKS, BRITERS (R. W. Marks, mgr.): Malone, N. Y., Sept. 19-24, Ogdensburg 26-Oct. 1.  
 MARKS, JOE: Orillia, Can., Sept. 19-24, Barrie 26-Oct. 2.  
 MARKS, TOM, STOCK: Winnipeg, Can., Sept. 19-24.  
 MATHEWS, CLARA: Sault Ste. Marie, Mich., Sept. 12-Oct. 10.  
 MAXAM AND SIGHT'S COMEDIANS: Little Falls, Minn., Sept. 19-24, Melrose 26-Oct. 1.  
 MILLER-BRYAN: Baton Rouge, La., Aug. 15-Sept. 30.  
 MURRAY AND MACKEY (John J. Murray, mgr.): Johnstown, Pa., Sept. 19, 20, Altoona 21-24, Lockhaven 26-28.  
 MURRAY COMEDY (J. Rus Smith, mgr.): Huntington, Kan., Sept. 19-24.  
 MYERS STOCK (Sim Allen, mgr.): York, Pa., Sept. 19-24, Mt. Carmel 26-Oct. 1.  
 MYRLE-HARDER STOCK (Eastern): W. H. Harder, Sept. 19-24, Paterson, N. J., Sept. 19-24, Easton, Pa., 26-Oct. 1.  
 MYRLE-HARDER STOCK (Western): Eugene J. Hall, mgr.: Rochester, Pa., Sept. 19-24, Grafton, W. Va., 26-Oct. 1.  
 NATIONAL STOCK (Chas. R. Schad, mgr.): Cornwall, Can., Sept. 19-24, Fort Covington, N. Y., 26-28, Huntington, Ind., 26-Oct. 1.  
 NEVILLE, MARGARET, STOCK: Fairmont, W. Va., Sept. 19-24.  
 NORTH BROTHERS (Eastern): R. J. Mack, mgr.: Decatur, Ill., Sept. 19-24, Elgin 26-Oct. 1.  
 NORTH BROTHERS' COMEDIANS (Western): F. C. Carter, mgr.: Cedar Vale, Kan., Sept. 19-24, Erie 26-Oct. 1.  
 OSMAN-HOYT STOCK (John Osman, mgr.): Clinton, N. C., Sept. 19-21, Mount Olive 22-24.  
 PAIGE, MABEL (H. F. Willard, mgr.): St. Augustine, Fla., Sept. 19-24, Tampa 26-Oct. 1.  
 PAYTON'S CORSE, COMEDY (J. T. Macauliffe, mgr.): Binghamton, N. Y., Sept. 19-24, Allentown, Pa., 26-Oct. 1.  
 PAYTON'S CORSE, STOCK (David Ramage, mgr.): Poughkeepsie, N. Y., Sept. 19-24, Middletown 26-Oct. 1.  
 PAYTON SISTERS (Col. Frank Roberson, mgr.): Hot Springs, Ark., Sept. 19-24.  
 PHELAN, E. V. STOCK (Ralph A. Ward, mgr.): Fitchburg, Mass., Sept. 19-24, Danbury, Conn., 26-Oct. 1.  
 POWELL-PARTELL (Eastern): Halton Powell, mgr.: Winona, Minn., Sept. 22-24, New Richmond, Wis., 26-Oct. 1, Chippewa Falls 3-5.  
 POWELL, ARTHUR (Western): Halton Powell, prop.: Wausau, Wis., Sept. 19-24, Cumberland Oct. 3, Rice Lake 4, Hayward 5, Ashland 6-8.  
 RENTFROW'S JOLLY PATHFINDERS: Findlay, O., Sept. 19-24.  
 ROBSON THEATRE: McComb City, Miss., Sept. 19-24, Hattiesburg 24-26.  
 ROE STOCK: New London, Conn., Sept. 19-24, Salem, Mass., 26-Oct. 1.  
 RYAN STOCK: Newport, R. I., Sept. 19-24.  
 SEWARD SHOW: Hudson, N. Y., Sept. 19-24, Brockport 26-Oct. 1.  
 SHAW SHOW: Gallatin, Mo., Sept. 19-24.  
 SITES, WILL C.: Johnston, Pa., Sept. 19-24.  
 SPOONER DRAMATIC (F. E. Spooner, mgr.): Bisbee, Ariz., Sept. 19-24, El Paso, Tex., 26-Oct. 1.  
 STEELSMITHS, THE: Marceline, Mo., Sept. 19-24.  
 STERLING STOCK: Winterset, Ia., Sept. 19-24.  
 SUMMERS, SYLVIA (Madison and Hopkins, mgrs.): Carthage, Mo., Sept. 19-24, Webb City 22-24.  
 THORNE DRAMATIC (Frank A. Thorne, mgr.): Charleston, W. Va., Sept. 19-24.  
 THURER AND NASHER: Portland, Me., Sept. 19-24, Bangor 26-Oct. 1.  
 TOMLINSON STOCK (Chas. H. France, mgr.): New Castle, Ind., Sept. 19-25.  
 TURNER, CLARA (Ira W. Jackson, mgr.): Taunton, Mass., Sept. 19-24, Lawrence 26-Oct. 1.  
 VAN DYKE AND YON (J. Mack, mgr.): Clinton, Ia., Sept. 19-24, Sterling, Ill., 26-Oct. 1.  
 VERNON STOCK: Orange, N. J., Oct. 3-8.  
 WALLIS STOCK: Salem, N. J., Sept. 19-21, Royersford, Pa., 22-24, Bridgeton, N. J., 26-Oct. 1.  
 WHITE DRAMATIC (Chas. F. White, mgr.): Lake Charles, La., Sept. 19-24.  
 WIEDEMANN'S SHOW (F. E. Jackson, mgr.): North Yakima, Wash., Sept. 26-Oct. 1.  
 WILD AND RICH'S PLAYERS: Mansfield, Pa., Sept. 19-24.  
 WINNINGER BROTHERS' OWN (Frank Winninger, mgr.): La Crosse, Wis., Sept. 19-24.  
 WOOD, FANNY, STOCK: Whitehall, N. Y., Sept. 19-24, Placeronora 26-Oct. 1.  
 WOODRUFF STOCK: Paducah, Ky., Sept. 19-24.  
 WRIGHT AND KULP STOCK: Piedmont, W. Va., Sept. 19-24, Meyersdale 26-Oct. 1.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern): Sam S. Shubert, mgr.: Altoona, Pa., Sept. 19, 20, Johnstown 21, La Trobe 22, Greensburg 23, Uniontown 24, Charleroi 26, Washington 27, Steubenville, O., 28, East Liverpool 29, Canton 30, Youngstown Oct. 1.  
 A CHINESE HONEYMOON (Western): Sam S. Shubert, mgr.: Aurora, Ill., Oct. 1, Chicago 3-10.  
 A GAY MATINEE GIRL: Springfield, Ill., Sept. 19-21, Jacksonville 22-24, Quincy 26-28.  
 A GIRL FROM DIETHELM: Lexington, Ky., Sept. 19-24, Denver, Col., Sept. 18-24, Colorado Springs 26, Pueblo 27, La Junta 28, Dodge City, Kan., 29, Hutchinson 30.  
 A LITTLE OF EVERYTHING: Brooklyn, N. Y., Sept. 19-24.  
 A TRIP TO EGYPT (Shea Amusement Co., props.): Louisville, Ky., Sept. 18-24, Youngstown, O., 26-Oct. 1.  
 AN ENGLISH DAISY (Ollie Mack, mgr.): New York city Sept. 19-24, Philadelphia Pa., 26-Oct. 1.  
 BABES IN TOYLAND: Rochester, N. Y., Sept. 19-21, Toledo, O., 22, 23, South Bend, Ind., 24, Chicago, Ill., 25-Oct. 29.  
 BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Indianapolis, Ind., Sept. 19-24, Paris, Ill., 22, Springfield 23, St. Louis, Mo., 26-Oct. 1.  
 COHAN, GEORGE M. (Chas. C. Stumm, mgr.): Hartford, Conn., Oct. 10, Worcester, Mass., 11, Springfield 12.  
 DANIELS, FRANK: Victor, Col., Sept. 25, Pueblo 26, Colorado Springs 27, Salt Lake City, U. S., 29-Oct. 1.  
 ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Brooklyn, N. Y., Oct. 10-15.  
 GIRLS WILL BE GIRLS: New York city Aug. 27-indefinite.  
 GLASER, LULU: New York city Sept. 5-indefinite.  
 GLITTERING GLORIA (Fisher and Ryer, mgrs.): Madison, Wis., Sept. 20, La Crosse 21, Duluth, Minn., 22, 23, West Superior, Wis., 24, Minneapolis, Minn., 25-28, St. Paul 29-Oct. 2.  
 HEINK, SCHUMANN (P. C. Whitney, mgr.): Toledo, O., Sept. 19-21, Toronto, Can., 22-24.  
 HOPPER, DE WOLF (Sam S. Shubert, mgr.): St. Paul, Minn., Sept. 20-22, Sioux City, Ia., 24, Omaha, Neb., 25, Lincoln 27, St. Joseph 28.  
 KING DODD (M. C. Anderson, mgr.): Washington, D. C., Sept. 19-24, Baltimore, Md., 26-Oct. 1.  
 LYRIC OPERA: Ft. Worth, Tex., Sept. 19-24.  
 MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Baltimore, Md., Sept. 19-24, Charlottesville, Va., 26, Richmond 27, Petersburg 28, Suffolk 29, Newport News 30, Norfolk Oct. 1.  
 MOTHER GOOSE: St. Louis, Mo., Sept. 4-Oct. 1.  
 NEW YORK OPERA: Montreal, Can., July 4-indefinite.  
 OLYMPIC OPERA: Los Angeles, Cal.-indefinite.  
 PARSIFAL (In English): Henry W. Savage, mgr.: St. Louis, Mo., Sept. 19-24, New York city 26-Oct. 1.  
 PEGGY FROM PARIS (Henry W. Savage, mgr.): Cleveland, O., Sept. 19-24, Lexington, Ky., 26, Chattanooga, Tenn., 27.  
 PHELAN OPERA (E. V. Phelan, mgr.): New Bedford, Mass., Sept. 19-24, Northampton, Mass., 26-Oct. 1.  
 PIFF, PAFF, POUF: New York city April 2-indefinite.  
 ROGERS BROTHERS: New York city Sept. 5-Oct. 8.  
 PROFESSOR NABUCCO (A. Wade Davis, mgr.): Johnstown, Pa., Sept. 22-23.  
 SAN TOY: Livermore, Mont., Sept. 20, Bozeman 21, Helena 22, Butte 23, 24, Wallace, Id., 26, Spokane, Wash., 27, 28, Portland, Ore., 29-Oct. 1.  
 SCHEFF, FRANK: Ft. Worth, Tex., Sept. 19-24.  
 TANGUAY, EVA (F. M. Norcross, mgr.): Baltimore, Md., Sept. 19-24, Washington, D. C., 26-Oct. 1.  
 THE BEAUTY DOCTOR: Fall River, Mass., Sept. 19-21, Lawrence 22-24.  
 THE BROTHERS (Chas. W. Porter, mgr.): Seattle, Wash., Sept. 18-21, Portland, Ore., 22-24, Salem 26, Eugene 27, Oakland, Cal., 29, 30.

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THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20-indefinite.  
 THE ISLE OF SPICE: New York city Aug. 23-indefinite.  
 THE LIBERTY BELLES (Fred Berger, mgr.): Helena, Ark., Sept. 20, Memphis, Tenn., 21, Jackson, Miss., 22, Meridian 23, Selma, Ala., 24.  
 THE MAID AND THE MUMMY: Washington, D. C., Sept. 19-24.  
 THE PRINCE OF PILSEN (American): Henry W. Savage, mgr.: Newark, N. J., Sept. 19-24, Brooklyn, N. Y., 26-Oct. 1.  
 THE PRINCE OF PILSEN (English): London, Sept. 14-indefinite.  
 THE PRINCESS CHIC: Toronto, Can., Sept. 19-24.  
 THE RUNAWAYS: Brooklyn, N. Y., Sept. 19-24, Pittsburgh, Pa., 26-Oct. 1.  
 THE SCHOOL GIRL: New York city Sept. 1-indefinite.  
 THE SHO GUN (Henry W. Savage): Boston, Mass., Aug. 22-indefinite.  
 THE SILVER SLIPPER: Montreal, Can., Sept. 19-24.  
 THE SOUTHERNERS: Philadelphia, Pa., Sept. 19-Oct. 1.  
 THE STROLLERS (Nixon and Zimmermann, mgrs.): Burlington, N. J., Sept. 20, Easton 21, Trenton 22, Wilmington, Del., 23, Chester, Pa., 24, W. Chester 25, Norristown 26, Pottstown 27, Pottsville 28, Reading 30, Phoenixville Oct. 1.  
 THE SULTAN OF SULU (Henry W. Savage, mgr.): Cincinnati, O., Sept. 19-24.  
 THE TENDERFOOT: St. Louis, Mo., Sept. 18-24.  
 THE WIZARD OF OZ (Eastern): Fred R. Hamlin, mgr.: Boston, Mass., Sept. 12-indefinite.  
 THE WIZARD OF OZ (No. 2): San Francisco, Cal., Sept. 19-Oct. 1.  
 THE WIZARD OF OZ (No. 3): San Francisco, Cal., Sept. 19-Oct. 1.  
 THORNE, DAISY, OPERA: Mobile, Ala., July 20-indefinite.  
 TIVOLI: San Francisco, Cal.-indefinite.  
 WILLIAMS AND WALKER (Jack Shoemaker, mgr.): St. Louis, Mo., Sept. 18-Oct. 7.  
 WILLS, NAT M. (Broadhurst and Currie, mgrs.): Chicago, Ill., Sept. 19-Oct. 1, Milwaukee, Wis., 2-8.  
 WILLS MUSICAL COMEDY: Waverly, N. Y., Sept. 19-24.  
 WOODLAND (Henry W. Savage, mgr.): Chicago, Ill., Sept. 5-Oct. 2.

MINSTRELS.

BARLOW (J. A. Coburn, mgr.): Salisbury, N. S., Sept. 20, Ontario 21, Spartanburg, S. C., 22, Greenville 23, Anderson 24.  
 BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Hagerstown, Md., Sept. 20.  
 BEACH AND BOWERS: Maquoketa, Ia., Aug. 22-indefinite.  
 DOCKSTADER'S: Pittsburgh, Pa., Sept. 19-24.  
 FAUSTS, TED E. (Doc Waddell, mgr.): Greenville, N. C., Sept. 20, Kingston 21, New Bern 22, Wilmington 23, Florence, S. C., 24, Darlington 26, Sumter 27, Orangeburg 28, Chester 29, Rock Hill 30.  
 FIELD'S: Knoxville, Tenn., Sept. 20, Middleborough, Ky., 21, Lexington 22, Louisville 23, 24, Nashville, Tenn., 26, 27, Memphis 28, 29.  
 GORTON'S (C. W. Vreeland, mgr.): Portland, Ore., Sept. 20.  
 HAVERLY'S (Geo. A. Boyer, mgr.): Kansas City, Mo., Sept. 18-24.  
 KELLY LADIES: Collingwood, Can., Sept. 20, Meadville 21, Erie 22, Buffalo 23, Niagara Falls 24, Whitefish 25, Whiteboro 26, Bowle 28, Weatherford 30, Cleburne Oct. 1.  
 McDERMOTT (C. E. Rose, mgr.): Vandergrift, Pa., Sept. 20, McKeesport 21, McDonagh 22, Canonsburg 23, Washington 24, Monongahela 25, Carnegie 27, Quinlan and Wall: Geneva, N. Y., Sept. 20, Auburn 21, Lockport 22, Utica 23, Kiskimund 24, Warsaw 25, Niagara Falls 26, 27.  
 RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Galveston, Tex., Sept. 20, Houston 21, Sour Lake 22, Beaumont 23, Corsicana 24, Bryan 26, Baytown 27, Ennis 28, Narvasa 29, Tyler 30, Pittsburgh Oct. 1.  
 VOGEL'S, JOHN W.: Titusville, Pa., Sept. 20, Corry 21, Jamestown, N. Y., 22, Salamanca 23, Bradford 24.

VARIETY.

AMERICANS: Philadelphia, Pa., Sept. 19-24, Reading 26-28, Scranton 29-Oct. 1.  
 AUSTRALIANS: Boston, Mass., Sept. 19-24, New York 26-Oct. 1.  
 BLUE RIBBON GIRLS (Jack Singer, mgr.): Jersey City, N. J., Sept. 19-25, Philadelphia, Pa., 26-Oct. 1.  
 BOHEMIANS: St. Paul, Minn., Sept. 19-24, Chicago, Ill., 26-Oct. 1.  
 BOWERY BURLINGERS: Springfield, Mass., Sept. 19-21, Worcester 22-24, Boston 26-Oct. 1.  
 BRIGADIER: Toronto, Can., Sept. 19-24.  
 BRAN'S BURLINGERS (H. Kenton, mgr.): Boston, Mass., Sept. 19-24, New York 26-Oct. 1.  
 CHERRY BLOSSOMS: Detroit, Mich., Sept. 19-24, Toledo, O., 26-Oct. 1.  
 CITY SPORTS: Scranton, Pa., Sept. 19-21, Reading 22-24, Philadelphia 25, Allentown 26, Pottsville 27, Pottstown 28, Easton 29, Lancaster 30.  
 CRACKER JACKS: Washington, D. C., Sept. 19-24, Pittsburgh, Pa., 26-Oct. 1.  
 DAINTY DUCHESSE: Cleveland, O., Sept. 19-24, Buffalo, N. Y., 26-Oct. 1.  
 DE LEON COMEDIANS: Cairo, Ill., Sept. 19-21, Annapolis, Md., 22-24.  
 DEVERE, SAM: Minneapolis, Minn., Sept. 19-24, St. Paul 26-Oct. 1.  
 FOSTER, FAY: Philadelphia, Pa., Sept. 19-24, Baltimore 26-Oct. 1.  
 DAINTY PAREE: New Brunswick, N. J., Sept. 20, Elizabeth 21, Trenton 23, Pottstown, Pa., 24.  
 GAY MASQUERADERS (Joe Barnes, mgr.): Paterson, N. J., Sept. 19-24, New York city 26-Oct. 1.  
 GAY MASQUERADERS (Joe Barnes, mgr.): Paterson, N. J., Sept. 19-24, New York city 26-Oct. 1.  
 GRASS WIDOWS: Buffalo, N. Y., Sept. 19-24, Rochester 26-Oct. 1.  
 HIGH ROLLERS: Pittsburgh, Pa., Sept. 19-24, Cincinnati 25-Oct. 1.  
 HILL, ROSE: New York city Sept. 19-24, Scranton, Pa., 26-28, Reading 29-Oct. 1.  
 HOITY TOITY (Murray and Mack, mgrs.): Montreal, Can., Sept. 19-24.  
 IMPERIALS: Albany, N. Y., Sept. 19-21, Troy 22-24.  
 INNOCENT MAIDS (T. W. Dinkins, mgr.): Carbondale, Pa., Sept. 20, Berwick 21, Shenandoah 23, Ashland 24, Columbia 26, Chester 27, Lebanon 28, Middletown 29, Lewisport 30.  
 IRVIN, FRED: Indianapolis, Ind., Sept. 19-24, Chicago, Ill., 26-Oct. 1.  
 JOLLY GRASS WIDOWS: Buffalo, N. Y., Sept. 19-24, Kentucky BELLES: Louisville, Ky., Sept. 19-24, St. Louis, Mo., 26-Oct. 1.  
 KNICKERBOCKERS: New York city Sept. 19-24, Jersey City, N. J., 26-Oct. 1.  
 LONDON BELLES: Kansas City, Mo., Sept. 19-24, Indianapolis, Ind., 26-Oct. 1.  
 MAJESTIC: Milwaukee, Wis., Sept. 19-24, Minneapolis, Minn., 26-Oct. 1.  
 MASQUERADERS: Paterson, N. J., Sept. 19-24, New York city 26-Oct. 1.  
 MERRY MAIDS: Boston, Mass., Sept. 19-24, New York city 26-Oct. 1.  
 MOONLIGHT MAIDS: Albany, N. Y., Sept. 19-21, Troy 22-24.  
 MORRIS, HARRY: Toledo, O., Sept. 19-24, Cleveland 26-Oct. 1.  
 NEW YORK STARS (John Raynor, mgr.): Toledo, O., Sept. 19-24, Cleveland 26-Oct. 1.  
 ORPHEUM BURLINGERS: New York city Sept. 19-24, Troy 22-24.  
 PARISIAN WIDOWS: Providence, R. I., Sept. 19-24, Boston, Mass., 26-Oct. 1.  
 REEVES, AL: Cincinnati, O., Sept. 19-24, Louisville, Ky., 26-Oct. 1.  
 REILLY AND WOODS: Newark, N. J., Sept. 19-24, Paterson 26-Oct. 1.  
 RENTY-SALEY: Baltimore, Md., Sept. 19-24, Washington, D. C., 26-Oct. 1.  
 RICE AND BARTON: New York city Sept. 19-24, Brooklyn 26-Oct. 1.  
 RUNAWAYS: Reading, Pa., Sept. 19-21, Scranton 22-24, New York 26-Oct. 1.  
 THE BRIGADIER (Chas. F. Cromwell, mgr.): Toronto, Can., Sept. 19-24, Montreal 26-Oct. 1.  
 THOROUGHBREDS: Chicago, Ill., Sept. 18-24, Detroit 25-Oct. 1.  
 TIGER LILLIES: Brooklyn, N. Y., Sept. 19-Oct. 1.  
 TRANSATLANTICS: St. Louis, Mo., Sept. 18-24, Kansas City 25-Oct. 1.  
 TROCADEROS: Rochester, N. Y., Sept. 19-24, Toronto, Can., 26-Oct. 1.  
 UTOPIANS: Montreal, Can., Sept. 19-24, Albany, N. Y., 26-28, Troy 29-Oct. 1.  
 VANITY FAIR: New York city, N. Y., Sept. 19-24, Brooklyn 26-Oct. 1.  
 WORLD BEATERS: New York city Sept. 19-24, Newark, N. J., 26-Oct. 1.

CIRCUSES.

BARNUM AND BAILEY: Topeka, Kan., Sept. 21, Emporia 22, Hutchinson 23, Wichita 24.  
 BUFFALO BILL'S WILD WEST: Wicheva, Eng., Sept. 22, Barrow in Furness 21, Kendal 22, Lancaster 23, Blackpool 24.  
 CAMPBELL BROTHERS: El Paso, Tex., Sept. 20, PLOTO SHOW: Osceola, Ark., Sept. 22.  
 FERRY AND SELL'S: Lexington, Ky., Sept. 19, 20, Richmond 21, Paris 22, Frankfort 23, Shelbyville, Ind., 24.

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NOW OPEN.



## TELEGRAPHIC NEWS

## CHICAGO.

## Better Business Everywhere—Particulars of Performances Openings.

(Special to The Mirror.)

CHICAGO, Sept. 19.

This week will go down in history as the week when the Iroquois reopened as a laugh-provoking place. The Vaudeville, as it is now called, is gaily decorated with flaming posters, and to-night dancers and comedians will begin and try to make the audiences forget. Cool weather increased the attendance at all theatres last week, and in general, prosperity prevailed. Harry Askin arrived last week to begin his duties as business manager of the Grand Opera House and he started right in exerting the magic of his touch on Bird Center and Babes in Toyland, which follows the cartoon comedy next week. The engagement of Mr. Askin and the fact that Liebler and Company have a great deal of that Grand Opera House time this season have caused a rumor that the Grand has passed into the control of Liebler and Company. Manager Harry Hamilton of the theatre authorized THE MIRROR to make a complete and emphatic denial of this report. The bills this week are:

Illinois, Julia Marlowe and E. H. Sothern, in Romeo and Juliet; Studebaker, Woodland, third week; McVickers, The Pit, with Wilton Lackaye, third week; Grand Opera House, Bird Center, fourth and last week; Garrick, The Jolly Baron; Powers, Henry, Miller, in Joseph Entangled; Great Northern, Nat Willis, in A Son of East; Columbus, One Night in June; Bush Temple, Players stock, in Captain Jinks; Peoples, stock, in A Celebrated Case; Alhambra, Across the Pacific; Bijou, Nobody's Claim; Academy, Her First False Step; Howard, May Hosmer and company, in repertoire; Avenue, stock, in melodrama.

The joint-star tour of Julia Marlowe and E. H. Sothern will begin at the Illinois to-night, with Romeo and Juliet. The cast includes Harrison Hunter, as Mercutio; W. H. Crompton, as Friar Lawrence; T. L. Coleman, as Tybalt, and William Harris, as Montague.

De Wolf Hopper's contract with the Schuberts has been a live topic among theatrical folk here in close touch with box offices. Mr. Hopper seems to be basking in the sunshine of ten per cent. of the gross receipts, with a guarantee of \$1,000 a week. That is, a \$10,000 week means \$1,000 for Hopper, and that is almost as much as Wilton Lackaye earns in The Pit.

Williams and Walker are booked at the Great Northern for three weeks, beginning the latter part of next month. Old favorites like The Show Girl and Sis Hopkins are also on the list in the near future, so that Manager Fred Eberts has the pleasant prospect of about two months of big houses assured.

When Knightsley was in Flower filled the Bush Temple last week and went far toward establishing the prosperity of the theatre for the season. The success of the performances was largely due to the general excellence of Mabel Montgomery as the wilful Mary Tudor. Whatever faults critics may discern in this leading woman's work, they must admit she always shows sincerity in her aim to entertain, and usually wins much admiration. Her tendency to broaden her comedy was again in evidence last week, but she more than made up for it with brightness, spirit and cleverness. The afternoon I saw the play George Alison was not wasting any ability on Brandon, though his appearance went far toward satisfying the sex that usually predominates at matinees. Charles Balsara's Caskoden was unfinished and hasty in instances, but generally pleasing. George Loane did not look the part of Cardinal Wolsey, but he spoke his important lines with a refreshingly deliberate, sensible emphasis that, to a great extent, offset his lack of years and physical equipment for the part. Fred Powers' Judson was a distinct and excellent bit and he staged the play finely.

The new first act of Bird Center goes much better than the original. It shows a picnic in progress in a grove and most of the characters come in on a load of hay. Julian Mitchell's magic touch on the production is more in evidence.

Townsend Walsh arrived back in town last week ahead of Babes in Toyland, but was immediately transferred to Bird Center and left for Kansas City, where the cartoon comedy will be seen next after Chicago.

Arthur Alliston's At the Old Cross Roads had a fine run at the Columbus last week and was well played by an unusually competent company, including Mildred Hyland as Annabel Thornton, Mrs. Charles Craig as Aunt Eliza, William Brummel as Doc Kerr, May Nanner as Parapa, Alice Clifton as Mississippi, James B. Martin as Ferrar.

Jo Deming has gone out as comedian with the Two Little Walfs company.

Lorin J. Howard has placed a company on the road. It opened to a full house at Blue Island last Sunday. Howard's Theatre is to open its regular season soon, Sept. 25, with The Speculator, another drama of the wheat pit.

Lillian Russell's next appearance in Chicago, I am told, will be in its most famous theatre, the Iroquois, now called the Vaudeville, or Hyde and Behman's. John T. Kelley is booked by the same rumor to appear with Miss Russell.

The price of the best seats for the Marlowe-Sothern engagement at the Illinois is \$3. The \$2 schedule was in force for the Fritz Scheff fortnight. The \$2 schedule obtained at Powers.

Manager Lyman Glover of the Majestic, which is not very majestic just now, being a hole in the ground, is very busy making ready for a large number of many little for Mr. Kohl and occasionally issues a literary gem, such as the ancient and modern history of the Olympic.

Wilton Lackaye very graciously and thoughtfully secured good seats for all the minor members of the big Pit company Thursday afternoon for the professional matinee of Cousin Kate. Miss Barrymore said she wanted all the chorus girls in town in particular to see the play, and her kind wishes were fully gratified.

Mr. Lackaye, Fritz Scheff and De Wolf Hopper occupied boxes.

Charles E. Nixon, nephew of William Penn Nixon, Collector of the port of Chicago, is back again in the theatrical family as press representative of the Bush Temple, and the Bush is getting lots of attention. Mr. Nixon is widely known and popular.

D. C. Seidon, of Chicago's actor colony, is playing the heavy in Minstrel's.

In some good samples of his acrobatic accomplishments, but he has few opportunities for his best comedy. In several instances he is bright, however, and a few scenes he carries capably. His song, "The Magic Man," wins several encores, but he is not in the hit of the performance. "We'll Go for a Sail on the Tail of a Whale," sung by the two vags (James Marlowe and Cecil Lean), and the naturalist (George McKay). Marlowe and Lean are good in all they do, and easily maintain their places as favorites at this theatre. Scarcely less successful than the whale song is, "Kalamazoo is No Place for You," sung by Ursula Marsh, in a kind of Sis Hopkins make-up. She was recalled many times, and the patrons gave evidence that they are going to make her feel right welcome in the cosy theatre. Walter Ware, as the favored one, Billow, Charles E. Huntington as the artist pursuer of the maid of the mill, and George McKay as the naturalist, sang well and fulfilled requirements as actors. Billy Robinson, as the miller, was a pretty good old man. Frances Kennedy, as Maydee from the South Seas, furnished some pleasant contralto moments and acted well the rôle of a voluptuous, dusky, revengeful young woman.

Tilly Olson, herded as a Scandinavian Sis Hopkins, was brought to the Great Northern last week, with Gertrude Swiggett in the title-role. Her impersonation of the young Swede with a vacant face, but considerable common sense, was true in many details and generally clever. The play is nothing to brag about—a melodrama distinctly of the melodrama circuit, onto which, I understand, it will go at once. However, it did a pretty good business at the Great Northern. The company supporting Gertrude Swiggett included George L. Stout, Alban W. Purcell, Charles N. Lum, Thomas T. Shea, Annie Alliston, and Ruth Richmond, all of whom did well in a conventional way. Mr. Shea's dancing specialties and Ed. West's German specialty won several encores.

Charles B. Dillingham was in Chicago last week. He said Fritz Scheff had entirely recovered from the cold which annoyed her for a week or more, and abbreviated her vocal performance considerably during that time.

Manager Frank June, of the Warrington, at Oak Park, is busy filling out his list of attractions for the season. The booking for the near future includes R. E. Magnus Everyman, Sept. 23, and the Iowa Opera company Oct. 1.

The South Chicago Calumet Stock company is playing Falsely Accused this week, with Kitty De Lorm and Ted Brackett in the leading rôles. J. A. Darnaby, of this city, manager of the Darnaby stock company, which he has released, Mary Atheling, whom he had engaged as his star, to Holden Brothers, in whose Ingomar company she has been playing. It seems that Miss Atheling, after closing last season with Berger's Sign of the Cross, signed a contract which she thought could be terminated on a fortnight's notice. Mr. Darnaby says he will soon announce another star.

Charles Richman and Joseph Kilgour have been engaged, I am told, for the company that will play Show Girls under W. A. Brady's management for two weeks, beginning Oct. 9. Russian dances and the Kichneff outbreak are to be introduced.

Olive Vail, who was the prima donna of the stock opera company at the People's last June, sang Florence Holbrook's rôle of the miller's daughter in The Jolly Baron at the La Salle Friday Night, and may succeed Miss Holbrook, who, I understand, is threatened with serious illness.

Among the Babes in Toyland literary supplies is an old bill of The Green Monster of The White Knight and the Giant Warrior, a spectacle at Ben De Bars in St. Louis not long after Chicago was fire-swept. On this bill Ignace Martineau, who has taken William Norris' place in Babes, was featured as a wonderful child.

Manager Max Weber, of the Columbus, has followed in the footsteps of Manager Starr, of the Great Northern, and got an injunction against the city restraining it from interfering with performances pending the final settlement of the question whether the theatre must pay two-thirds of the salary of firemen on duty there only a few hours.

Harry Von Tilzer has returned to New York after several weeks' work at the La Salle on The Jolly Baron.

There is a letter in the Chicago office of THE MIRROR for M. S. Bentham.

The receipts of The Pit have been over \$12,000 a week and the approach of the close of the engagement is keeping the nightly statement up to four figures.

Eugene Phelps, stage director at New Bedford during the Summer, is in the city visiting his sister, Jessie Pringle, of the People's stock.

OTIS L. COLBURN.

## ST. LOUIS.

## State Days at the Fair—Blanche Bates and Others Doing Immense Business.

(Special to The Mirror.)

ST. LOUIS, Sept. 19.

On St. Louis Day at the World's Fair, that is to say, Thursday last, the attendance was 404,450. Local merchants and others bought for distribution among their employees, etc., some 50,000 souvenir tickets, and there were about 40,000 concessions, national prizes and other passes, leaving about 300,000 paid admissions, adults and children, other than those already enumerated. In comparison with Chicago Day at the Columbian Exposition the figures look small, but it takes no expert to show that in proportion to available population, the Louisiana Purchase City's World Fair Day was a big success. St. Louisans were, for the first time, aroused to the possibilities of their own exhibition, and the impetus thus given has steadily shown itself since Friday Saturday and Monday being larger days than the corresponding days of former weeks. The total on the week ending last Saturday has not yet been made up, but it will go far over 1,000,000. The one common expression regarding the enterprise is: "It's too big." At last something is occurring in the United States that's too big for Americans. All honor to the builders of the Louisiana Purchase Exposition in the year of grace A. D. 1904.

The week has been replete with State days. Many a Governor has been drawn from his far-off executive office to St. Louis, there to mingle with the honest yeomanry of his own commonwealth, shake hands with the voters and kiss the babies of late arrival for the appreciation of doting mothers. Louisiana, Mississippi, Maryland, Massachusetts, Colorado and other States have just had or are just having their days and the Governors are or have been here or are scheduled to come, with their brave states laden with gold braid and decked with insignia. Hundreds of new exhibits are arriving by every fast freight train that is switched into the grounds after midnight and before sun-up. The slightest wear and tear on the exhibition palaces is being repaired and the enormous show kept up to concert pitch for every moment of its rapidly waning existence.

The theatres one and all are doing a record-breaking business. So are the dry goods stores and similar retail lines. The week opened remarkably well at all the houses. Mother Goose packed the Olympic to the doors Sunday night, beginning its third week, and to-night it did the same.

At the Century Richard Carle and The Tenderfoot have replaced The County Chairman. Carle's brand of dry humor is again much in evidence, and the crowd crowded itself hoarse over the tall and lanky fun-maker.

Williams and Walker will fracture the Grand Opera House record this week if their opening last night is a mark to judge by. Since their stay abroad their local fame has much increased among all classes of theatregoers, and in Da-homey proved to be a veritable whirlwind of fun to the 2,400 people who crowded to suffocation the Market Street house last evening. Williams and Walker are easily among the best colored entertainers now before the public.

Now that John C. Jannopolou, late of Delmar Garden, has once more taken up his old

time grand opera haunts on Olive Street as outlined in these dispatches last week, things are assuming a familiar look about Music Hall, despite the fact that the old house is putting on a garish coat of white paint and otherwise preening itself for dissolution decreed by Andie Carnegie's munificence. That is to say, Music Hall and the Coliseum, together affording seating capacity for over twenty thousand persons, are to be torn down in the Spring to make way for the Carnegie Library. Jannopolou, in other words, by his coat of white paint is wrapping the historic pile in its winding sheet. At that the Delmar Louisiana is doing excellently. There is no better spectacular stage in St. Louis than that of Music Hall. It is immense in width, height and depth, and well supplied with apparatus. The river of real water, needed in Louisiana, flows gaily around the footlights; the ballet has more space for evolutions, etc.; the seating arrangements always have been good; and the show took naturally to its new temporary home. Hiram Wencelious Hayes, between catnaps has written a new song, entitled "Down on the Gasboard," which goes very well. The Armini Quartette, French whirlwind dancers, please those who want quick action for their money.

Nothing can affect the popularity of Blanche Bates in The Darling of the Gods at the Imperial. The fine piece started right, weathered the hot spell like a thoroughbred, and is in the thick of the Fall campaign, giving the dust to all competitors.

The Louisiana, with Bolossy Kiralfy's name as its trademark, is doing well on Grand Avenue at the Odeon, where General Ollendorf, of the new Odeon management, has come into greater peace of mind since the cooler weather greatly increased the attendance. Treasurer Daust, who found the money for the enterprise and feared he would lose the better part of it, is also in a better frame of mind. Mr. Daust laid the basis for liberal advertising of the show by free admissions. He sowed the snow, and is reaping the greenbacks. At that he is only a banker, no showman at all, yet could he write a tract, entitled "Great Shows I Have Put On," it would be worth reading.

Under Two Flags has succeeded the Haverly Minstrels at the Crawford. Eva Lang plays Cigarette effectively, despite the fact that it is one of the most generous parts in recent playwriting. The Crawford is fast building up a regular patronage, a valuable asset for a theatre that is close upon the medium residence section of the city.

The Curse of Drink, a play that imparts a moral lesson with commendable vigor and clarity, is at Havlin's, having succeeded the robust melodrama, The Queen of the Highway. The Sunday afternoon audience was too large for the house, late comers having to go elsewhere for their regular Sunday P. M. amusement.

Blanche Bates did a graceful thing St. Louis Day, all theatres being closed, when she consented to go with her entire company to the World's Fair there, at the Naval Show, to christen the new miniature battleship Missouri, which takes part in the nocturnal assault on Santiago and the destruction of Cervera's fleet in the offing. Miss Bates broke the usual bottle of champagne across the bow of the little vessel and, in a clear voice that could be heard by all the large audience, said: "I christen thee Missouri," the plaudits of the multitude following heartily as a matter of course.

J. A. NORTON.

## BOSTON.

## Variety of Offerings—Blanche Walsh Wins in Resurrection—Other Successes.

(Special to The Mirror.)

BOSTON, Sept. 19.

The happy Hub has this week a sufficient variety of theatrical offerings to suit all tastes, and the cooler weather is rapidly making our citizens turn from the pleasures of outdoors to the delights to be found within playhouse walls.

At the Colonial Robert Edeson presented to-night his comparatively new play, Ransom's Folly, which has not before been seen in Boston. The local admirers of Mr. Edeson gave him a splendid reception, and although the play seems by no means great it is still attractive and entertaining. Prominent in the cast are Elizabeth Lea, Edmund Breese, Grace Thorne, Frazier Coulter, Lawrence Sheehan, and Eleanor Carey.

Blanche Walsh appeared to-night at the Majestic in The Resurrection. We have had other forms of The Resurrection before, but never have we seen the dramatization that made the novel famous on the stage. In Miss Walsh's supporting company are a number of players who appeared in the New York production, and the play is mounted in true metropolitan fashion. The star's personal work is splendid, and the grim tragedy held the best attention of the audience and induced frequent applause.

Mrs. Frances Hodgson Burnett's charming play of childhood, The Little Princess, is at the Globe, and the performance to-night is witnessed by a large and very enthusiastic audience. The play is familiar to Bostonians, having been presented in time gone by at the Museum. It has not, however, outgrown its welcome. Leonie Darmon is charming in the title-role, and she is admirably supported by the company.

At the Hollis Street The Girl from Kay's is the lively and alluring bit. It is now in its third week here and its popularity shows no decrease.

The Wizard of Oz continues its successful career at the Boston Theatre. The comedians are as funny as ever, the stage pictures are brilliant and the audiences as large.

At the Park Theatre Ezra Kendall begins to-night his last week in Boston in Weather-beaten Benson. From here he goes through New England and then westward.

To-night marks the thirty-third performance in Boston, at the Tremont, of The Sho-Gun. The piece has won great popularity here and it might stay on for longer than the time for which it is booked.

The stock company at the Castle Square present this week H. V. Esmond's ever-delightful comedy, When We Were Twenty-one. Prominent in the cast are Howell Hansel, De Witt C. Jennings, Charles Macklin, Lillian Kemble and Leonora Bradley.

At the Grand Opera House Theodore Kremer's No Wedding Bells for Her is the bill—and the audience seems to delight in it.

The Worst Woman in London rules at the Bowdoin Square this week, and in it the stock company is seen at its sensational best.

The announcement has just been made that the Boston Music Hall will again become a home for vaudeville early in October. Two performances will be given daily.

JAY BENTON.

## PHILADELPHIA.

## Theatres Safe and Doing Big Business—Louis Mann, The Yankee Consul, and Others.

(Special to The Mirror.)

PHILADELPHIA, Sept. 19.

"All our theatres are in a safe condition" is the report given out by the Fire Marshal. The patronage since the beginning of the season has been far beyond anticipations. Every place of amusement is doing well.

Louis Mann, in The Second Fiddle, opened to-night at the Chestnut Street Theatre for two weeks and scored an artistic as well as a financial success. The support is notably good and appeals to the best class of theatre-goers. William Collier in The Dictator follows, Oct. 3.

The Garrick Theatre began the season this evening with The Yankee Consul, with the original cast, headed by Raymond Hitchcock, a local favorite. It is a delightful entertainment, making a genuine hit, and is booked for three weeks.

The Walnut Street Theatre opened its doors to-night with The Southerners, handsomely staged, and with interesting specialties. Dustin Farnum in The Virginian will follow, Oct. 3.

The Grand Opera House, with its immense seating capacity, is filled nightly with a class of patrons equal to any of the downtown houses.

The bookings this season are first class and many of the combinations playing this house for the first time find their returns larger than the original engagements at high prices. To-night The Crisis, with Nanette Comstock, attracted a packed house, that received the play with much applause. Miss Somastak scored a grand success. Murray and Mack, in An English Daisy, next week. Sign of the Cross, Oct. 3. Under Southern Skies, 10.

At the Park Theatre David Harum, with William H. Turner in the title role, holds the week. Florence Bindley, in The Street Singer, follows, 26.

The New Grand Avenue Theatre, entirely rebuilt (destroyed by fire Oct. 28, 1903), will begin the season Saturday evening, Oct. 8, under the management of Miller and Kaufman, who also control Forepaugh's Theatre. The opening attraction will be When Johnny Comes Marching Home.

The Russell Brothers, in The Female Detectives, are a good drawing card this week at the National. Escaped from the Harem next.

Blaney's Arch Street Theatre has secured a large clientele. Why He Divorced Her is the bill for the week. The Stain of Guilt will follow.

Hart's New Theatre, late Kensington Theatre, opened Sept. 12 with Barney Gilmore in Kidnapped in New York to a crowded house. It is a pretty house with many comforts for patrons. When Women Love is the bill for this week to a good opening. The Percival Ladies' Orchestra furnishes the music. Thou Shalt Not Kill will follow.

The Lighthouse by the Sea was at the People's 12-17. To-night, Hearts Adrift, opened for a week. The White Tigress of Japan will follow.

The Forepaugh Theatre Stock Company present for a week a lavish representation of The Masqueraders, with every member of this large organization in the cast. Leonora Von Ottinger is particularly attractive as Helen. Every rôle is in competent hands. Saluts and Sinners 26.

The Bijou Stock company are giving this week an enjoyable programme with Friends to splendid patronage. As already announced, Stranger in a Strange Land 28-Oct. 1, closes the season, as the theatre has been rented by B. F. Keith to the German Dramatic Stock company.

Darcy and Speck's Stock company at the Standard Theatre are meeting with favor and good patronage. Through Fire and Water is the attractive card for the week, with George Arline and Mattie Choate the leading favorites. The Worst Woman in London 26.

Dumont's Minstrels at the Eleventh Street Opera House have a new sketch, The Base Ball Cops, the best and liveliest for many years. Business is always good here.

Two of our first-class theatres are yet to open their season, the Chestnut Street Opera House next Monday, with the "all star cast" of The Two Orphans, and Broad Street Theatre, Oct. 10, with Viola Allen in A Winter's Tale.

The Philadelphia Orchestra, Fritz Scheel, conductor, inaugurate their series of concerts at the Academy of Music, Nov. 4, 15.

Hargrave's Circus and Menagerie (a railroad show) struck their tents to-day on the outskirts of the city, and remain one week, relying on patronage from the immediate neighborhood.

The remains of Edwin Forrest, now resting in St. Paul's Church Yard, will soon be transferred to its final resting-place on the grounds of the Forrest Home at Holmesburg.

S. FERNBERGER.

## BALTIMORE.

## Season in Full Swing—A New Keith House—Other News.

(Special to The Mirror.)

BALTIMORE, Sept. 19.

Eva Tanguay appeared at Ford's Grand Opera House this evening in The Sambo Girl. Miss Tanguay is supported by an excellent company and the play is well staged. The Maid and the Mummy will follow.

For the third week of their engagement at the Academy of Music, which began this evening, the Nixon and Zimmerman Opera Company present The Belle of New York. James McElhern, a newcomer in the company, is seen as Iscabad Benson. Herman Hirsberg, Elsie Janis, Mary Emory, Alice Clark, Edna Reming, Laura Deane, Ivy Davis, Phil Branson, Edward Metcalf, Gratton Baker, Charles W. Phillips, William O'Neill and James Feeney are in the cast and do very good work. Next week, The Fortune Teller.

The White Tigress of Japan, under the management of William T. Keogh, is the attraction at the Holliday Street Theatre. It is presented by a competent company and is very well staged. Next week it will give place to The Charity Nurse.

The Maryland Theatre opened this afternoon as one of the Keith houses—that is, playing the Keith attractions. The opening bill includes Henry Dixey, Midgley and Carlisle, Rice and Prevost, Katherine Bloodgood, Fisher and Carroll, Baden and Arthur, John and Bertha Gleeson and Dave Nowlin.

When Johnny Comes Marching Home, under the management of F. C. Whitney, is at the Auditorium this week. The company includes Maurice Darcy and Lou Harlow. Next week, King Dodo.

The season at Chase's Theatre will begin next Monday. The play which Manager De Witt has selected to introduce his company is Mrs. Dane's Defence. Robert T. Haines will be seen in the rôle of Judge Carter and Percy Winter will have charge of the stage.

Zeffie Tilbury has been engaged by Charles W. Allen to play Paulina in Viola Allen's production of A Winter's Tale.

Adelaide Kelm will be the leading lady in the De Witt company at Chase's this season.

Nora O'Brien is resting in Frederickton, N. B., where she is regaining her health, which was impaired by an attack of typhoid while on a tour with Viola Allen last Spring.

The Academy of Music will open early in October.

Viola Burton, of this city, who was a member of the George Fawcett Stock Company last season at Chase's Theatre, has been engaged as a soubrette in a stock company at Providence, R. I.

HAROLD RUTLEDGE.

## WASHINGTON.

## Metropolitan Successes Please—Orchestras Harmonize Discord.

(Special to The Mirror.)

WASHINGTON, Sept. 19.

The Maid and the Mummy, Richard Carle's amusing musical comedy, commenced a week's engagement at the New National Theatre to-night, attracting a large audience, that thoroughly appreciated this bright and entertaining mélange of song and humor. The company is a very large one and the production is elaborate. The principal work devolves upon Richard F. Carroll, Edward Garvie, George Beane, Louis Wesley, Edward Grob, and Adele Rowland, May Boley, Janette Priest, Madge Vincent, and Mrs. Annie Yeamans, who made individual hits. Opening next Monday, Fay Templeton and Peter F. Dalley, in A Little of Everything.

Edward Morgan, as David Ross, in The Eternal City, opened to a large and distinguished audience at the Columbia Theatre. This play had its premiere in this city and the sterling, artistic results then are noticeably present in to-night's presentation. The star was at his best and the prominent support included Frederic De Belleville, Frank C. Bangs, W. E. Bonney, Henry Harmon, Helen Wetherby and Janet Waldorf, a notably capable Donna Roma. Eva Tanguay, in The Sambo Girl, follows.

King Dodo is the offering at the Lafayette Square Opera House and a full attendance strongly approves the very excellent and meritorious performance. Charles W. Meyers is scoring a big success in the title-role and is capably assisted in the work by Frank Woolley.



## To the Profession:

At the request of the Press, the Public and Managers throughout the country I have been induced to go back to minstrelsy and have secured the services of my former manager, Jas. H. Decker, as manager of my company, who will start at once to organize a minstrel company to be headed by myself, wherein this form of entertainment will be presented upon a more elaborate scale than ever before with a company of the best black face talent that can be secured, giving the public the good old fashioned Sho' nuff Minstrels intermingled with up-to-date novelties and a scenic and electric production surpassing anything ever before seen in Minstrelsy.

GEO. H. PRIMROSE.

# BACK AGAIN

## THE MILLIONAIRE MINSTREL

# GEO. H. PRIMROSE

Under the Management of JAS. H. DECKER,

Who will open early in December, presenting the Greatest Minstrel Company in the World.

## WANTED!

Comedians, Dancers, Vocalists and Musicians of recognized ability, to take part in the Grandest Revival of Minstrelsy ever known to the Stage, with a Magnificent Scenic and Electric production.

JAS. H. DECKER.

JOHN A. SHEAN, Bus. Manager.

James A. Donnelly, George Damerl, Charles M. Holly, Elvia Crox Seabrooke, Emmalyn Lackey, Cora Williams, and Margaret Burnham. The Great Lafayette and company comes next. At the Academy of Music, the sensational melodrama, Dealers in White Women, played this week to a capacity audience. The interpreting company is strong and capable and the presentation is well received. When Women Love is next week's underline.

A compromise has been effected between the local musicians' union and the management of the National Theatre, Columbia Theatre, and Kernan's Lyceum, whereby the union orchestra which have been on a strike for a week for an advance in wages, return to their places to-night. The difficulties were adjusted by President Joseph N. Weber, of the American Federation of Musicians, and the terms of advance are said to be on a percentage basis, and to last for a period of three years. Negotiations are still on with the managers of the Lafayette and the Academy of Music, and it is expected that a similar agreement will be reached during the week. The College Widow, George Ade's athletic comedy, is one of the sterling substantial successes. The initial week just closed at the Columbia Theatre was a legitimate triumph of constant approval—a rare event. The theatre was crowded at every performance, and there was continued applause and curtain calls. Frederick Truesdell, whose Billy Bolton is an admirable performance, is a young Washingtonian, the son of former Commissioner Truesdell of the District Government.

The Sunday night concert at Case's Theatre by the Boys' New York Symphony Orchestra of fifty musicians attracted a very large audience that was demonstrative in appreciation. A rare programme of classical works was given. The talented young soloists comprised Nicholas Garagual, Antonio Ungaro, Nathan Schildkraut, Oscar Simonovitz, and little Willie Feder.

R. G. Craer's production of The Sign of the Cross, which has been rehearsing here, opens the season at Wilmington, Del., 26. Among the engagements for the principal roles are Kessie Toner, Ethel Von Huff, George Flood, and Wade L. Morton. Harry Childs is the stage director, who assisted in the original presentation, and has been connected with the production ever since.

Percy F. Leach and William H. Conley, of this city, are meeting with unusual success as leading comedians of Fred G. Berger, Jr.'s, Liberty Belles company. Mr. Leach also acts as stage-manager.

Creatore and his band give a concert at the Columbia Theatre next Sunday night.

JOHN T. WARDE.

### PITTSBURGH.

The Stock Company in Are You a Mason—Buster Brown—Theatre Notes.

(Special to The Mirror.)

PITTSBURGH, Sept. 19.

The Avenue held an audience of fair size at today's matinee to see the Harry Davis Stock company render the laughable farce-comedy, Are You a Mason. It was a creditable performance throughout, adding another success to this admirable and excellent company. Of course the play was nicely staged, characteristic of Stage Director J. C. Huffman's well-known ability. The Professor's Love Story next week.

A good colored aggregation, The Policy Players, presented The Bogus Prince at the Empire to-night before a large audience. This piece amused the onlookers, and will, no doubt, continue to do so during the week. Next week, On the Bridge at Midnight.

A Prisoner of War was seen for the first time in this city to-day, and the Bijou did its customary very large business. The play was well received by the patrons of this commodious and popular house. It was acted by a good company and has a good scenic equipment. Hearts Adrift will be next week's attraction.

The Duquesne Theatre had a large and appreciative audience to-night to see Buster Brown, and the advance sale for the balance of the week's engagement is large. The company is headed by Master Gabriel, and those who assist him number about fifty performers. The Run-aways, with Arthur Dunn heading the company, is the underline.

Lew Dockstader's Minstrels are at the Nixon this week, and will be followed by Fritz Scheff in The Two Roses.

At the Exposition, Victor Herbert and his orchestra began a week's engagement this afternoon in the Music Hall.

It is said that Manager Harry Davis has in preparation the publication of a weekly paper to be devoted to theatrical news current of local events. It is to be named the Harry Davis News. Messrs. Stair and Nicolai spent two days in this city last week in the interest of their new production, Flo-Flo, which was seen at the Duquesne Theatre.

William Courtenay, temporary leading man of the Harry Davis Stock company, contributed an article to yesterday's Dispatch entitled, "Only ten Actors in America Now." He did not name the "ten." The gist of his article is that managers are bewailing the scarcity of players having genuine histrionic ability, that those who do possess it are rapidly dying off, and that the younger element is lacking in the training necessary for great work.

ALBERT S. L. HEWES.

### CINCINNATI.

Stock Company for Robinson's—Sultan of Sulu—Minstrels and Melodrama.

(Special to The Mirror.)

CINCINNATI, Sept. 19.

The Sultan of Sulu arrived at the Grand to-night for a return engagement that seems likely to be as profitable as was last year's, when one of the big records of the season was made. The principals are largely new and include Thomas Whiffen as Ki-Ram, Maude Williams, Flo Irwin, George O'Donnell, Nellie Nichols, and Walter Laurence. De Wolf Hopper follows in Wang.

The most important news of the week is that Robinson's will be reopened next Saturday by the Forepaugh Stock company, of Philadelphia, under the management of George F. Fish. It is promised that everything shall be distinctly first-class, and determined effort will be made to shake off the ill-luck that has hovered over this house for so long. The opening bill will be When Knighthood Was in Flower, and the company so far as announced includes Lavinia Shannon, Jack Farrell, Gilbert Ely, Henrietta Vaders, Eugenia Webb, Bessie Stevenson, Eleanor La Salle, Frederick Forrester, Joseph Woodburn, and Frank Peters.

Dockstader's Minstrels made a new September record at the Grand, playing to one of the heaviest week's business ever known at that house so early in the year. Their success, although strictly due to merit, was surprising from the fact that it is nearly ten years since a minstrel company has been seen at any first-class theatre in this city.

George Sidney as Busy Izzy is the star at the Walnut this week. Johnny and Emma Ray follow in Down the Pike.

The Lyceum this week offers Lillian Mortimer's melodrama, The Girl of the Streets, with the authors in the title-role.

Hal Reid's plays are always welcome and popular at Heuck's, and A Working Girl's Wrongs is no exception to the rule. It is doing finely there this week.

Manager James H. Decker resigned his position with Dockstader's Minstrels while here last week and returned to New York, where he will interest himself in other ventures.

The German company will inaugurate its season at the Grand Oct. 2. Manager Schmidt has returned from Germany, where he secured a number of new players for his company, who will make their American debut on the date mentioned.

H. A. SURTON.

### NOTES OF OPENINGS.

Harry Beresford, under the management of J. J. Coleman, opened his season at Allentown, Pa., on Aug. 27, in Charles T. Vincent's farce, Our New Man.

Nick Wagner will again be the representative for Fred Berger's Sign of the Cross company No. 1, which opens its season at Wilmington, Del., on Sept. 26.

R. G. Craer, manager of The Sign of the Cross No. 1 company, completed the organization last week and has arranged to open at Wilmington, Del., on Sept. 26.

James B. Mackie opened his season in Grimes' Cellar Door at Bethlehem, Pa., on Sept. 3. The company is under the management of W. E. Flack and the tour will extend to the Pacific Coast.

W. J. Hanley and company presented their Hamlet organization, with Edward N. Hoyt in the leading role, at Medina, N. Y., on Sept. 2, before a large and enthusiastic audience. The tour of the company will be under the personal direction of M. W. Hanley.

Red Feather, with Grace Van Studdiford as star, will open its second season on Oct. 1 at Bridgeport. Among those engaged by F. Ziegfeld, Jr., for the support of Miss Van Studdiford are M. J. McCarthy, B. McGahan, Cora Tracey and Dorothy Maynard.

The Western company playing Thou Shalt Not Kill will open its season Sept. 26 at Hart's New Theatre, Kensington, Philadelphia, jumping from that city to Dallas, Texas, and then to the Pacific coast. Edward R. Mawson has been engaged for the principal male role and Franklin Gale for the role of Alyce. The other members of the company include Alyce Keenan, Rose Manning, Gerlie Lewis, Frank Bishop, Frederick Sumner, Frank Gehan, J. F. Ferris, Wilbur Mack, Harry Edwards and Henry Harrison. The company will be managed personally by Frederic Schwartz, assisted by W. J. Benedict and Alex Hashim. Negotiations are pending for this company to tour Australia during the coming Summer season, with the following Winter in South Africa.

Robert Edeson will use Ransom's Folly at the beginning of his fourth season as a star, under the direction of Henry B. Harris. The tour will open at the Colonial Theatre, Boston, in October.

Walker Whiteside will begin his tour on Sept. 26, at Battle Creek, Mich.

Conroy and Mack's Comedians opened their season at Salem, N. J., on Sept. 17. The company includes Conroy and Mack, William C. Dowling, John Giles, Fred May, Will H. Vano, George E. West, Leonora Almsworth, Agnes Earle, Anna Goodwin, Louie Bridge, and Bessie Delay. The vaudeville features include the Two Bridges, singing and dancing duo; Fred May, con singer; the Vano's handoff and box mystery, and Conroy and Mack. P. P. Craft is again manager of the company, with Frank Schweitzer in advance.

A Texas Ranger, the new play by J. Maudlin Feigl, with Sidney Ayres as the star, was presented for the first time at the Cummings Theatre, Fitchburg, Mass., on Sept. 12. The company will open at the Fourteenth Street Theatre on Sept. 28.

Mildred Holland began her season on Monday, Sept. 12, at Plattsburg, N. Y.

Ed H. Lester, who is now in his third season with Sullivan, Harris and Woods, is again managing For Her Children's Sake. The season opened at Atlantic City on Aug. 22, and Mr. Lester writes that it has been most successful so far. The organization will be in the Southern States until Nov. 10.

Branch O'Brien has gone in advance of Who's Brown, under the management of William Morris and John T. Hall. The season will open at Schenectady on Sept. 26.

Louis Mann presented The Second Fiddle for the first time at the Star Theatre, Buffalo, on Sept. 12.

Madame Schumann-Heink made her American comic opera debut and presented Love's Lottery for the first time, at the Detroit Opera House, Detroit, Mich., on Sept. 14.

Mr. Wix of Wickham, which opened the Bijou Theatre for the season last night (Monday) was presented for the first time on any stage at New Haven on Sept. 12.

The College Widow, George Ade's new comedy, was presented for the first time in public on Sept. 12 at the Columbia Theatre, Washington.

David Warfield, in The Music Master, opened his season and presented the play for the first time, at Atlantic City, on Sept. 12.

### THE STOCK COMPANIES.

Blanche Hazleton has been engaged as leading woman for the Sam Morris Stock company, at the Avenue Theatre, Chicago.

Violet Barney, who has been replacing Katherine Rober with the Rober Stock company, has returned to New York after sixteen weeks of success through Canada.

Rose Tiffany is said to have made a hit as leading lady with the Pawtucket Stock company.

Leslie Palmer has fully recovered from the effects of the recent accident at Grand Valley Park. She will go to Atlantic City after closing her fourth Summer stock season at Brantford, Canada.

Hettie Bernard Chase and Harold E. Cornell closed their Summer engagements with the Chisholm Stock company at Knoxville, Tenn., on Aug. 27. They have accepted offers to go with the Wilson-Waterman Stock company, at Houston, Texas. This company alternates between Houston and San Antonio and opened in Houston Sept. 5.

Charles Balsar's impersonation of the Imp in Esmond's comedy, When We Were Twenty-one, produced by the Player's Stock company at the Bush Temple, Chicago, was highly praised by the local reviewers.

Ola Humphrey is making many friends as leading woman of the Boyle Stock, Nashville. She has appeared so far in The Wife, Cowboy and the Lady, and this week is playing Kate Kennon in The Girl I Left Behind Me, a part which she played for a season. She will star later in The Mask of a King, a romantic play of the eighteenth century, under the direction of Edwin Mordaunt.

William R. Randall has become a member of the Forepaugh Theatre company, in Philadelphia.

Mrs. Carrie Clarke Ward, as the Irish Mrs. O'Donnell-Duleep, of The Cherry Pickers, made a comedy hit at her debut in New Orleans as the character woman of the Grand Opera House Stock company.

### ENGAGEMENTS.

Marie Booth Russell, to play Ophelia in the Robert Mantell production of Hamlet.

Maurice Darcy, for his original role of Major Geoffrey, in When Johnny Comes Marching Home, for three weeks.

Edwin Fox, by Rowland and Clifford, for lead in Over Niagara Falls (A comedy).

Edwin Clayton, by Jules Murray, for the juvenile roles in The Mummy and the Humming Bird.

Wade Hampton, to represent the E. V. Phelan Musical Comedy company.

Mr. and Mrs. Robert Milton (Paula Goppel), with James Noll, at Seattle, Wash.

Selene Johnson, by Arnold Daly, for the leading part in How He Lied to Her Husband, which will be produced on Sept. 26.



# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY,  
HARRISON GREY FISKE, President.121 WEST FORTY-SECOND STREET  
(BETWEEN BROADWAY AND SIXTH AVENUE.)

## CHICAGO OFFICE:

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52 Grand Opera House Building.

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Trafalgar House, Greene Street, Leicester  
Square, W. C.,  
LONDON, ENGLAND.HARRISON GREY FISKE,  
EDITOR.

## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$45; Half-Page, \$80; One Page, \$150.  
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.50 a line for three months. Four lines the smallest card taken.  
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## SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 321, 38th Street.

Registered cable address, "Dramatist."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourist Agency, 35 Baymarket, S. W.; Anglo American Exchange, 3 Northumberland Ave., W. C. In Paris at Brenano's, 17 Avenue de l'Opera. In Liverpool, at Latache, 63 Lime St. In Sidney, Australia, Swain & Co., Moore St. In Johannesburg, South Africa, at Ince, Rissik St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited man uscript.

Entered at the New York Post Office as Second-Class Matter

Published every Tuesday.

NEW YORK - - - SEPTEMBER 24, 1904.

Largest Dramatic Circulation in the World.

## LACK OF TRAINING.

THE discussion as to a State-aided theatre still goes on in England, although with less fervor and fewer participants than some time ago. It does not seem to have resulted in anything practical thus far, either in suggestion or in material aid. But like all other discussions, it will inspire thought, and thought often leads to results when they are least expected.

One of the few earnest persons who considered the matter wholly without selfishness was MARY ANDERSON, who in a letter to the *Fortnightly Review* enthusiastically indorsed the idea for establishing a State-aided theatre and dramatic school. She holds that both are needed since the abolition or death of the old stock system has left no substitute for the training of actors. "While the stock companies existed," says she, "good, honest training was the rule, and those who were fortunate enough to be brought up in such companies were generally well-rounded, smooth and pleasing in their work, even though they may not have been brilliantly endowed. Perhaps they followed tradition too lavishly; but the tradition was of the best and gave them ground on which to stand."

She notes that when first she went to England as an actress many players with the stock company training were still before the public. She was much impressed by their intelligent comprehension of the great dramatists and by the general completeness of all they did. As an observer, she remarks that since the death of so many of these older players the deterioration of the English stage has been very marked, and she says of the younger and minor actors of the day:

Many of them seem to have no idea of the meaning of the great works they interpret, apparently know little or nothing of swordsmanship or of the arts of dancing, voice culture or elocution. They come upon the stage devoid of equipment and dramatic art, embracing, as it does, all the arts, and used as it is in many cases either to show a pretty face, to gain notoriety, or—and this is the only worthy object—to make a livelihood. As to realizing the seriousness of their art as an art, it is sadly evident that this

does not enter their minds, they never having had an idea or standard set before them. Considering, therefore, the sufferings of the would-be actor, who must paint his pictures directly before the critical public, and who, unlike his brother of the brush, cannot sketch in or rub out what he has done in private; considering also what the public endures in witnessing his blind and oftentimes frantic efforts at effect, it would, indeed, be a charity to both to establish a State-aided theatre and dramatic school. What an incentive these would be to conscientious work! How suddenly serious would become the great art of acting! Nothing but good would come of such a venture; good to the public, whose amusement should be of the best; good to the young actor, who, having his work perfected and polished before presenting it to his public, would come upon the stage with confidence and authority.

BEERBOHM TREE, it is remembered, at about the time this discussion was started, organized a dramatic school of his own. It is too soon, of course, to discover any of the good results of his enterprise; but if it does nothing else, it may be expected to train for Mr. Tree's own company a sufficient number of young persons in some of the superficial arts of the stage, and thus in due time make his own productions the better in ensemble than they would be without such an establishment. And F. R. BENSON, the noted English actor-manager, is said also to be about to start a school of acting. Many of the more noted of the younger actors now in London have graduated from the BENSON company, and perhaps the drain upon his forces has been so serious that Mr. BENSON finds it necessary to establish a school to provide for his own needs. The outline of his purpose is interesting. Pupils in his regular stage course will be required to devote thirty-six weeks to the study of elocution, callisthenics, dancing, deportment, physiognomy, fencing etc., before they will have any opportunity to appear at all in public.

This country is ahead of England in that it has many so-called dramatic schools, several of which, no doubt in superficial things, have fitted for the stage young persons who without the training secured in these schools would find no opportunity whatever in the theatre. A number of graduates of the better dramatic schools, too, have shown the natural aptitudes—upon which the school methods have imposed some of the graces of action—that lead the player to distinction; and when time enough shall have elapsed, no doubt, some of these schools may point with pride to acknowledged geniuses as among their graduates.

While genius rises superior to arbitrary schooling, there is no doubt whatever that any training along right lines is valuable. Thus the existing schools—or the better of them—do a good work in the absence of the stock companies that in former generations produced a race of actors. But even with the graduates of the schools, some of the essentials of good acting—to say nothing of great acting—are missed, and one of the greatest, if not the greatest, of these is the art of reading—elocution—interpretation, or whatever it may be termed. Too many of the actors of to-day that have enjoyed the best of modern training cannot illustrate the art of elocution, which in short is the art of impressively and naturally interpreting the meanings of an author, whether he be classic or modern. Too many mistake mere colloquialism for what is called "natural" reading, and those that can speak distinctly and at the same time bring out the thought in their lines are few. In fact, this art of the stage seems to be disappearing.

## ON THE OUTLOOK.

THE following editorial in the *New York Tribune* of Saturday is interesting, in that in its last paragraph is seen the reflection of a growing opinion in circles capable of judging that the theatre, under a commercial oligarchy, leaves some things to be desired:

Promoters of playhouse amusements, only a few weeks ago, were predicting a dramatic season so prosperous that none of its predecessors could possibly compare with it. But every sensible and intelligent admirer of good acting knows full well that in a Presidential campaign so many people are concerned in the afternoons and evenings with political activities that the temples of Thespias are rarely sources of huge revenues.

After the second Tuesday in November the flocking of multitudes to applaud the artistic performances of the tragedians and comedians may fill the hearts of the managers with joy. However that may be, although the stage season has barely begun, several amusement enterprises in this capital have already fallen under the ban of public disfavor or indifference, and more failures may naturally be expected before Election Day. Possibly there are too many theatres in New York. Almost three-score of them are appealing to general patronage in the various boroughs of this metropolis.

It is possible, however, that, were the number reduced and were the managers to labor more sedulously to furnish diversion of higher class with diminished extravagance of outlay, and to provide actors and actresses of a higher order of merit, there might be a better state of things all around. To obtain plays and performers of genuine worth for fifty-nine theatres is a formidable undertaking.

As to theatrical business thus far in a season that promises to project problems, it may be said to have been at least as good as con-

servative observers believed it would be in New York. Up to this time there have been five distinct failures of more or less pretentious productions. And yet in theatres that offer something of merit business is good, and for the better class of offerings it is most promising—possibly because there are so few of that class.

## LONDON DRAMATIC SIDELIGHTS.

It will scarcely be credited, but it is nevertheless true, that quite a number of addle-pated people have recently written letters to a leading London daily journal suggesting the opening of Shakespeare's grave at Stratford-on-Avon, under the supervision of selected official authorities, as a possibility of throwing light on various problems in English literature. Mr. Sait Brasington, the librarian and curator of the Shakespeare memorial, having read these letters, sent this telegram to the journal in question.

"The desecration of Shakespeare's grave would never be tolerated and could serve no useful purpose."

Mr. Sidney Lee, the ripe scholar of Elizabethan literature, wrote, "I regard your correspondents' amazing suggestions as futile. I fail to see what serious purpose could be served by the desecration."

I should think not. Surely the reply to these ridiculously daring suggestions is the mute epitaph carved about the tomb of the great dramatist and poet:

"Good friend, for Jesus' sake forbear  
To dig the dust enclosed here.  
Blest be ye man yt spares these stones,  
And curst be he yt moves my bones."

These, it seems to me, ought to be the last words on a subject which is simply not to be discussed.

The Bacon-Shakespeare subject still agitates certain minds and never dies, even in this country, and Mr. Pitt Lewis, the editor of "Taylor on Evidence," said to me the other day in the course of an interview:

"Long and close study of the Shakespeare subject must convince that no individual of the name of 'Shakespeare' ever existed. The word formed a pseudonym ('Shake-spall') well conveying the idea depicted in the famous folio of 1623 by the head-piece in it, showing one behind a mask casting a dart at ignorance; or, as declared in Ben Jonson's well-known lines, who 'Seems to shake a Lance'."

"As brandished at the eyes of Ignorance." This pseudonym covered a double entity. Under it, as his "stage-name," the Stratford actor placed upon the boards of the theatre of which he was manager, and took some part himself in each of plays written by Bacon, employing the same pseudonym as a "pen-name." The more this simple explanation is studied, of what has been regarded as a "mystery" and as a "riddle," the more does evidence accumulate in its support. The supposed difficulties surrounding the Shakespeare question rapidly disappear. The proof of the explanation offered becomes overwhelming to a mind which has for many a year devoted much study to the subject of evidence."

Shakespeare's claim to a national monument in London is incontestable. Now that a Mr. Badger has offered \$12,500 toward the project, which Mr. Beerbohm Tree is strenuously supporting, I should imagine that an adequate sum of money for the purpose could be readily raised.

Some say that Shakespeare needs no monument but his works, which is true in a sense. Yet others urge that the Stratford Memorial Theatre and Library form the best national expression of admiration and gratitude to the great dramatist. Still it must be admitted by many that London ought to have a worthy memorial of Shakespeare, if only to remove the unfortunate impression produced upon the intelligent foreigner when he sees the dwarfed statue in Leicester Square opposite the Empire Theatre of Varieties, and learns that it is the only Shakespeare monument in the metropolis of Great Britain, and, by the way, that was placed there by a financier of foreign extraction. If an influential committee can be formed, Mr. Tree hopes to secure Lord Rosebery and the poet, Algernon Swinburne, but I doubt if the latter can be induced to take part in the proceedings, as he has a poor opinion of the statues erected in London.

The Haymarket Theatre, as your admirable London correspondent has doubtless informed you, is being reconstructed. It may interest your readers to know that it is the third of its name and was built by Nash in 1821. A quarter of a century ago almost it was the scene of a tumult which proved how tenacious is the humbler class of players of what he considers his rights. It was on January 31, 1880, that, finding themselves robbed by structural alterations of the pit—that pit which was then held to be the most comfortable in London—the audience rose in revolt. Fortunately, the riot, though sharp, was not of long duration. It was a January night also which, at the old Haymarket, witnessed one of the most sensational disturbances in the annals of the stage, the Bottle Conjurer's hoax. It having been advertised that on January 16, 1749, to fulfill a wager, a man would jump into a quart bottle, an enormous audience thronged all the approaches to the theatre. When the hoax was discovered the mob, led by the Duke of Cumberland, wreaked its vengeance on the house. The boxes were torn up, the hangings pulled down, and strenuous efforts were made to set the theatre on fire.

HOWARD PAUL.

## FRENCH COMPANY AT THE AMERICAN.

F. Crazelles, director of the Théâtre Français at New Orleans, is going to attempt to carry the citadel of New York approval with a French speaking company from Paris, which will number thirty-six, and includes such representative artists as Messrs. Dulac, Marten, and Bréant, and Madames Renot, Mürger, and Arnaud.

The plays will be a selection of the well-known dramas of the French stage in the last half century. Among these will be Paul Féval's *Le Bossu*, Alexandre Dumas' *La Tour de Nesle*, Adolphe d'Ennery's *Martyr* and *Marie Jeanne*, La Boule by Melhac and Halévy, *Un Chapeau de Paille d'Italie* by Labiche, *Bébé* by Emile de Najac and Alfred Hennequin and Denise by Dumas, the younger.

M. Crazelles has leased the American Theatre for his company for four weeks, beginning Oct. 10.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Sept. 8 to 15, 1904.

THE REFORM LEAGUE. By A. Gomez Fonseca.

THE SHERIFF. By Edmund Day.

THE STRANGE ADVENTURES OF AMOS SKEETER. By Marlon Marcus Strahl.

THE TENDER HEARTED TYRANT. By Lewis Vicary.

A TRUE CHRISTIAN. By Glenn L. Oscar.

WHEN OUR COUNTRY WAS YOUNG. By Stephen Chambers.

WOLFGANG. By Lady Sykes.

ELYSIA, a comic opera in two acts, by Frederic Ranken.

GONE ABOARD, a sketch in one act, by Evelyn Gray Whiting.

PHANTASMA, THE ENCHANTED BOWER, by John W. Sherman.

FRANKS OF FATE, a farce-comedy in two acts, by Theobald Percy Bayer.

THE SCARLET BONNET, a comedy in two acts, by Helen Sherman Griffith.

SEAL OF THE SNAKE, a one-act sketch by Francis H. Medhurst.

SUGAR-COATED PHILOSOPHY, OR THE PHILOSOPHER AND THE TOOTH-ACHE, a playlet by Theobald Percy Bayer.

TILL WE MEET AGAIN, a drama in prologue and four acts, by E. M. Leonard.

TWO STRANGERS, THE KING AND HIS DAUGHTER, a melodrama, by Adolph Raeth.

UNDER TREatment, a comedy in three acts from the German. The English version by Bertha Pogson and Elmer B. Harris.

A WIFE'S SECRET, by Hal Reid.

## QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.)

S. W. ELLIS: Hobart Bosworth is playing in San Francisco with the Florence Roberts company.

M. E. K., Albany, N. Y.: Adelaide Kelm is probably still with the De Witt Stock Company at the Lyceum Theatre, Baltimore.

BERT SMITH, Elmira, N. Y.: Female characters were first played by women in 1662. 2. Macready's library, sold in 1873, realized \$1,392. 3. Lacy's theatrical library realized \$2,647 in the same year.

THEODORE C., Harvard College, Cambridge, Mass.: Oedipus was played for the first time in English on June 13, 1876, at the Crystal Palace. 2. Artemus Ward did not appear at The Egyptian Hall until the Autumn of 1866.

O. G. HARMON, Sydney, Australia: 1. The first melodrama was produced at the Covent Garden Theatre on Nov. 14, 1802, and was called *The Tale of Mystery*. 2. Electric light was first exhibited outside the Gaiety Theatre, Aug. 2, 1864. 3. Adelina Patti was married to Marquis de Caux on July 29, 1868.

GEORGE HORTON, Atlanta, Ga.: Drury Lane Theatre was opened on Sept. 15, 1747. 2. The Garrick Theatre, London, was first opened on October 31, 1830. 3. The famous Vauxhall Gardens was closed for ever on July 25, 1859. 4. The Haymarket, London, was first opened in June, 1821, while the Lyceum did not open until 1834.

FREDERICK HARRIS, New Orleans, La.: Scenery was first introduced into theatres by the famous Inigo Jones in January of 1605. 2. Plays were suppressed by the Puritans in 1633. 3. The School for Scandal was first produced at the Drury Lane Theatre on April 8, 1777. 4. The Lady of Lyons was first produced on Feb. 15, 1838, at the Covent Garden Theatre, by Macready.

Mrs. B. G. R., Buffalo, N. Y.: Macready's farewell benefit was at the Theatre Royal in 1851, but he was not buried at Kensal Green until May 3, 1873. 2. Charles Kean's last appearance on the stage was at the Prince of Wales' Theatre, Liverpool, on May 29, 1867. 3. John Kemble's farewell to the stage was in *Carolanus*, June 23, 1817. 4. Mrs. Siddons's farewell was as *Lady Macbeth* in 1812. 5. Miss Cushman's farewell benefit was at Booth's Theatre November 7, 1874.

ARTHUR HEMINGWAY, Denver, Colo.: The Drury Lane Theatre, London, had an eleven months' season, its longest, in 1867. 2. The Black Crook was played at the Alhambra, London, two hundred and four times, in 1873, closing Aug. 14. 3. Henry Neville played Bob Brierly for the thousandth time on Sept. 8, 1875. 4. London Assurance was played one hundred and sixty-five times at the Vaudeville Theatre, London, and closed its run in 1872. 5. The Bells ran one hundred and fifty-one nights at the Lyceum Theatre, London, and closed May 17, 1872.

READER, New York, The Climbers was produced in New York Jan. 15, 1901, at the Bijou Theatre, with the following cast: Frank Worthling, Robert Edeson, John Flood, Ferdinand Gottschalk, George C. Boniface, J. B. Sturges, Kinard, Henry Warwick, Edward Moreland, Henry Stokes, Frederick Wallace, Harry Wright, Madge Carr Cook, Amelia Bingham, Maud Monroe, Minnie Dupree, Annie Irish, Clara Bloodgood, Ysobel Haskins, Lillian Eldridge and Florence Lloyd. 2. William Morris has played William Prescott in Men and Women, Keuben Warner in The Lost Paradise, Lieutenant Hawkesworth in The Girl I Left Behind Me, Captain Holland in Delmonico's at Six, Ted Horton in The Councillor's Wife, Frank Drummond in A Woman's Revenge, Orlando in As You Like It, Major McCandlish in Shenandoah, Johannes Rosmer in Rosmersholm, Benedick in Much Ado About Nothing. He starred as Dick Carewe in When We Were Twenty-one, in The Lost Paradise and in Under the Red Robe. In stock work he has played almost everything, from Hamlet to the Mikado.

## CURRENT AMUSEMENTS

Week ending September 24.

ACADEMY OF MUSIC—Checkers—5th week—34 to 41 times.  
AERIAL GARDENS—Closed.  
AMERICAN—Florence Blindley in *The Street Singer*—2d week—9 to 16 times.  
BELASCO—Henrietta Crossman in *Sweet Kitty Belairs*—18th times plus 3d week—17 to 23 times.  
BERKELEY LYCEUM THEATRE—Arnold Daly in *Candida*—1 to 8 times.  
BIJOU—Mr. Wix of Wickham—1st week—1 to 8 times.  
BROADWAY—Closed.  
CARNegie HALL—Closed.  
CASINO—Pitt, Puff, Puff—25th week—187 to 194 times.  
CIRCLE—Vaudeville.  
CRITTEON—William H. Crane in *Business is Business*—1st week—1 to 7 times.  
DALY'S—Edna May in *The School Girl*—4th week—20 to 28 times.  
DEWEY—Kulcherbocker Burlesquers.  
EDEN MUSE—Figures in Wax and Vaudeville.  
EMPIRE—John Drew in *The Duke of Killcrankie*—3d week—16 to 22 times.  
FOURTEENTH STREET—Girls Will Be Girls—4th week—27 to 34 times.  
GARDEN—Commencing Sept. 20—*The College Widow*—1st week—1 to 7 times.  
GARRICK—Commencing Sept. 21—*Clara Bloodgood* in *The Coronet of the Duchess*—1st week—1 to 5 times.  
GOTHAM—Rice and Barton's Big Gaiety.  
GRAND OPERA HOUSE—*The Sleeping Beauty* and *The Beasts*.  
HARLEM OPERA HOUSE—Dustin Farnum in *The Virginia*.  
HERALD SQUARE—Closed.  
HUDSON—William Faversham in *Letty*—2d week—8 to 14 times.  
HURIG AND SEAMON'S—Vaudeville.  
IRVING PLACE—Closed.  
KEITH'S UNION SQUARE—Continuous Vaudeville.  
KNICKERBOCKER—Lulu Glaser in *A Madcap Princess*—3d week—15 to 22 times.  
LONDON—Rose Hill Burlesquers.  
LYCEUM—Cecilia Loftus in *The Serlo-Comic Government*—2d week—7 to 13 times.  
LYRIC—Kelcey and Shannon in *Taps*—1st week—2 to 9 times.  
MADISON SQUARE GARDEN—Closed.  
MADISON SQUARE ROOF GARDEN—Closed.  
MAJESTIC—*The Isle of Spice*—5th week—33 to 40 times.  
MANHATTAN—Mrs. Fiske in *Becky Sharp*—2d week—6 to 12 times.  
MENDELSSOHN HALL—Closed.  
METROPOLIS—More to be Pitted than Scorned.  
METROPOLITAN OPERA HOUSE—Closed.  
MINER'S BOWERY—World Beaters.  
MINER'S EIGHTH AVENUE—Vanity Fair Burlesquers.  
MURRAY HILL—Closed.  
NEW AMSTERDAM—Rogers Brothers in *Paris*—3d week—15 to 21 times.  
NEW GRAND—Hebrew Drama.  
NEW ORPHEUM—Burlesque and Vaudeville.  
NEW STAR—Lighthouse by the Sea.  
NEW YORK—Denman Thompson in *The Old Homestead*—3d week—18 to 25 times.  
NEW YORK ROOF—Closed.  
OLYMPIC—Closed.  
PARADISE ROOF GARDENS—Closed.  
PASTOR'S—Vaudeville.  
PEOPLE'S—Italian Drama.  
PRINCESS—Closed.  
PROCTOR'S FIFTH AVENUE—*The Cavalier*.  
PROCTOR'S FIFTY-EIGHTH STREET—Kellar.  
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.  
PROCTOR'S 125th STREET—Frou Frou.  
ST. NICHOLAS GARDEN—Closed.  
SAVOY—Mrs. Wiggs of the Cabbage Patch—3d week—18 to 25 times.  
TERRACE GARDEN—Closed.  
THALIA—Closed.  
THIRD AVENUE—Nellie McHenry in *M'liss*.  
VICTORIA—Vaudeville.  
WALLACK'S—The County Chairman—229 times, plus 4th week—22 to 29 times.  
WEBER'S MUSIC HALL—Closed.  
WEST END—An English Daisy.  
WINDSOR—Hebrew Drama.



# THE USHER



Managers owe many obligations to the public, and one of the most notable of these is punctuality in the beginning of performances at their theatres. If the time of the beginning of a performance is published in the newspaper advertisements—as many believe it should be—that time should be religiously adhered to.

At one theatre in New York last week, in spite of the fact that the management went to the pains involved in printing the exact hour the play was to begin on cards inclosed with tickets, the curtain was fifteen minutes late. It was noted that every member of the first-night critical staff was in his seat at eight o'clock—the hour set by the management—some of the writers, no doubt, hurrying over or missing their dinners in their desire to be on time, yet the tedious wait intervened.

No doubt in some cases this wait may have so tried tempers as to affect the tone of the reviews. A critic is but human, after all, and the state of his mind has much to do with what he writes, without regard to a natural desire to be fair and impartial.

Managers may plead the usual tardiness of that part of the public that dines late and well in getting to the theatre as an excuse for dilatory beginning. But if late coming to the theatres is ever to be reformed, managers themselves must set an example of punctuality.

It is announced that a greater number of managers than ever before gave adherence to the plan have resolved henceforth to exact a tax of ten cents each on complimentary tickets issued to their theatres, the amounts thus realized to go into the treasury of the Actors' Fund of America.

Although this plan for a time was consistently followed by A. M. Palmer, and in spite of the fact that it was persistently kept in view as a great possibility by the late Louis Aldrich, it never has found general favor with managers. There is no reason why it should not be generally favored and practiced.

Stamps with a value of ten cents each have been prepared to attach to each ticket of the class noted, and managers desirous to further this plan will receive books of stamps from the committee of the Managers' Association having the matter in charge.

There is no reason, with the co-operation of managers in the large cities and throughout the country, why this plan should not at the end of the season total a very considerable sum for the benefit of this great charity of the dramatic profession.

From the state of the financial affairs of the Fund, as it has been developed in the work and reports made during the past two or three years, it will require the application of every legitimate idea possible that will bear revenue to carry on the ever-increasing obligations of the Fund on the lines upon which it now operates.

One lack of Fund support that always has reflected upon the rank and file of the profession of the theatre has been seen in the unconcern with which actors themselves regard this great charity. Most actors, knowing the traditional methods of the Fund in giving relief to the deserving, and conscious that they themselves may at any time become subjects of its bounty, still go on carelessly and selfishly, without rendering it any assistance whatever.

The first duty of every actor in the United States to-day is to become a member of the Fund. There are few actors, if any, that could not pay the small sum exacted for annual dues.

THE MIRROR for years has labored with the profession in efforts to inculcate in them a consciousness of this duty, and would be glad to see the day arrive that would make membership in the Fund a test of high professional standing.

George McPherson Hunter, secretary of the American Seamen's Friend Society, in a letter to the New York Herald, dated Sept. 12, drew the attention of the public to the fact that "all the moneys collected at the concerts on the homecoming voyages on board the transatlantic liners are 'turned over' to his society," and by it divided among certain subordinate seamen's charities that he names. "The moneys are not used for missionary purposes," he adds, "only for the specific purpose of relief of the widows and orphans of seamen, destitute and shipwrecked seamen."

Mr. Hunter might have added that for years the moneys collected at the concerts on vessels going the other way have been given to British seamen's charities.

Some time ago American actors homeward bound declined to take part in a concert on

their steamer unless a portion of the sum realized should be turned over to the Actors' Fund of America. Their insistence on this division of the proceeds led those having the concert in charge to abandon the long-enjoyed monopoly of these moneys by the seamen's charity for that time only, and the concert took place.

Later, taking their cue from this example, and from the insistence of THE MIRROR that both English and American actors should participate in these concerts only on the understanding that their respective actors' funds should enjoy a reasonable part of the moneys, the actors on a homecoming steamer declined to give a concert on the refusal of the concert organizers to make a fair division of the proceeds.

THE MIRROR again takes occasion to urge upon those interested in the charities of the seamen that so long have benefited from these concerts, the justice of dividing the moneys among the actors' charities and the seamen's, and to urge actors of both nations to so co-operate in this matter as to enforce this division.

In view of the fact that the concerts depend so largely upon the services of actors, it is but fair that the charities of actors should benefit at least equally with the charities of seamen.

An advertisement in THE MIRROR this week calls attention to the fact that *Leslie's Monthly Magazine* for October will carry the first of a series of articles on "The Theatrical Syndicate and Its Dictators."

Although THE MIRROR for years has ventilated this subject—and proof of the soundness of the stand taken originally by this journal has been seen not only in the conduct of the theatre under Syndicate domination, but also in articles in various newspapers and magazines from time to time reiterating the facts disclosed by THE MIRROR and its contentions in the premises—there will continue to be much suggestive and legitimate matter for publication as long as the Syndicate exists with its present powers and methods.

The new treatment of the Syndicate by any intelligent mind, moreover, in any publication of character, will aid to a proper understanding of certain things as to which the public may be in ignorance, and as to which it must sooner or later concern itself if the theatre is to survive in this country as an institution that will inspire the higher emotions and satisfy the higher intelligence as well as cater to the vulgar senses.

The stage may be commercially prosperous and yet lack many things that it should have as a complex institution reflecting and keeping pace with a high civilization. It may be said that attacks upon its management in this country, reappearing as they do at intervals in publications of high character and wide influence, would seem to indicate that the public is demanding new information as to the methods of its direction, its apparent lack inspiring that demand.

## A NEW PRODUCING COMPANY.

Emile Bruguiere, the California composer and millionaire, has formed a partnership with several other wealthy men for the purpose of producing and managing various musical comedies. The first production by the new firm will be *The Baroness Fiddsticks*, for which Mr. Bruguiere wrote the music. Among the people already engaged are Nellie Bergen, Toby Claude, Anna Fitz Hugh, Mattie Methot, Mae Sherwood, John E. Henshaw, Richle Ling, and Etienne Girardot. Arthur Weld will be musical director and Gerald Coventry stage director. The next production will be *The Three Kings of Corea*, by George De Long and Mr. Bruguiere, and it is said that Henry E. Dixey has been practically engaged for the principal role. *The Baroness Fiddsticks* will open its season on the road on Nov. 15.

## THE AGENTS AND THE NEW LAW.

For the past two weeks the theatrical agents of the town have been discussing among themselves with great interest and some excitement the new Employment Agency law, which was printed in THE MIRROR when it was passed in Albany some months ago. The law has now gone into effect, requiring proprietors of employment bureaus of all sorts to give bonds for \$1,000 and to pay an annual license fee of \$25. Some of the agents are bitterly opposed to the law, and have held meetings to arrange concerted action against it. Other agents favor it, because it will put the business on a sound, legitimate basis, and will prevent irresponsible and unscrupulous persons from engaging in it.

## GOODWIN BACK.

N. C. Goodwin arrived in New York last Monday from a summer at Ostend, and is enthusiastic over his new comedy, *The Usher*. His season will begin at Powers' Theatre, Chicago, on Oct. 3. The production will be brought to the Knickerbocker Theatre on Nov. 28, then taken West as far as the Pacific Coast in the Spring. Mr. Goodwin says that both he and his wife regret that the piece did not come to hand a year earlier, as it has parts suited to both. The difficulty of obtaining plays with roles of enough importance was the only cause of their professional separation.

## AGAINST THE IROQUOIS OPENING.

The Iroquois Memorial Association of Chicago, which was formed immediately after the catastrophe last December, has entered a protest against the reopening of the Iroquois, and is endeavoring to arouse public interest in the matter. The theatre has, however, been approved by the Building Commissioner.

## TO PLAY BASEBALL.

The baseball game between the teams composed of members of the Checkers company on the one side and members of the Rogers Brothers company on the other will take place to-day (Tuesday) at the American League grounds. The game will be called at two o'clock. The gate receipts are to be given to the Actors' Fund.

## SPECIAL MATINEES AT THE MANHATTAN.

Owing to the remarkably popular reception of Mrs. Fliske and the Manhattan company in Becky Sharp, two special matinee performances of that play will be given at the Manhattan Theatre on the afternoons of Sept. 28 and Oct. 5.

## A NEW PLAY CONTEST.

The recently announced plan of the Actors' Church Alliance to produce a play early in December has already brought in a number of plays. A committee of three, including a clergyman, an actress and an actor, has been formed to pass upon the plays submitted. They wish to find one that is thoroughly American in tone, as they are patriotic, and above all it must be one that can be indorsed by the Alliance as clean and wholesome.

There is no doubt about sufficient funds to give an adequate production, and for a public they have the support of eleven hundred churches in six hundred cities of the United States and Canada. They were led to opening this contest by the urgent demand of many Chapters for a play they could recommend.

The Alliance membership of thirty-five hundred, a thousand of whom are professionals, can be drawn upon for the best of the profession to give the production.

The only condition for the submitting of a play or plays (the number is unlimited) is that the author shall have paid his dollar and be a member of the Alliance. All plays should be in by Nov. 1.

Manuscripts are to be sent to the Rev. Walter E. Bentley, National Secretary and Organizer, Manhattan Theatre Building, New York. Mr. Bentley will answer questions in regard to further details.

## JOSEPH JEFFERSON'S ILLNESS.

Joseph Jefferson, who recently suffered a severe attack of indigestion at his Summer home at Buzzard's Bay, has, upon the advice of his physician, abandoned his idea of playing his customary Autumn season of twelve weeks, and will presently go to his estate in Florida to spend the Winter.

The alarming reports that have lately been circulated about Mr. Jefferson's condition have been gross exaggerations. His physician advises a temporary retirement solely because he fears that a return to active work might bring about a second attack of Mr. Jefferson's malady. Close friends of the Jefferson family in this city said yesterday (Monday) that without doubt the old actor would play his usual season next Spring.

Mr. Jefferson is now in Boston preparing to go to Florida. While there, during the Winter, he intends to devote himself to painting and the out-door enjoyments of which he is particularly fond. His son, William Winter Jefferson, will play a three weeks' season in The Rivals, which was already planned, and may continue the tour through the Winter.

## MR. MANSFIELD'S PLANS.

Richard Mansfield returned last Friday to his home in New London, after spending the larger portion of the week in town, adjusting details relative to his coming season. His company will remain substantially the same as last year, with the addition of about half a dozen leading players. The season begins on Oct. 31. Rehearsals will begin in two weeks for the chorus and extra people, and about Oct. 1 for the principals. Before reaching New York Mr. Mansfield will appear in Boston, Philadelphia, Chicago and a few other intervening cities. These cities have not seen his performance of the Tzar in Ivan the Terrible, and this production, together with his revivals from his repertoire, will be conspicuous. This season, as last, Mr. Mansfield intends to originate two new roles, though he has determined to hereafter keep his repertoire well in hand. One of the new roles is a great historical figure. Mr. Mansfield has declined to announce the character specifically. The second role is a translation. It is of heroic proportions, but is entirely fictitious. In returning to New London Mr. Mansfield went aboard his yacht, *Amorita*, at Larchmont, and sailed up the Sound.

## MADGE LESSING TO STAR NEXT SEASON.

Alfred E. Aarons has signed a contract with Madge Lessing by which the latter is to star under his management next season in a new comic opera on the style of *Dolly Varden*, the music for which is to be composed by Julian Edwards. Mr. Aarons was anxious to secure Miss Lessing for his production of *A China Doll*, which opens in October, but she was unable to accept his offer, being under contract to appear at the Coliseum, London, a new theatre, which opens in December under the management of Moss, Thornton and Stoll. They will present her in what they term a musical "scenas," a production of short musical sketches. Her contract is for twenty weeks, which will also prevent her from appearing in the annual Drury Lane holiday production, for which Arthur Collins wished her. Miss Lessing will sail for London in a fortnight.

## ENGAGEMENTS.

The following have signed with the A. S. Evans attractions for the season of 1904-05: Marion March, Edie Hunter, Beatrice La Mott, Dolly Jarvis, Mrs. G. Ed. Naffziger, Blanche Swartz, Little Vivian Naffziger, Sattie Chester, Helen Parker, Leota White, Amber Moll, A. S. Evans, N. E. Primrose, G. Ed. Naffziger, Hal Denton, Vic. Crane, J. T. Forrester, Frank H. Randolph, E. J. Liveness, C. O. Ward, Ned Lane, Fred B. Boynton, A. J. Leland, Billie Welch, Basil Wright and Harry Hunter. Manager Evans will have two companies on the road this season. The Lyceum Comedy co. (seventh season) and a one night stand company. The specialties comprise Beatrice La Mott, fire dancer; Evans and March, sketch artists; Vic Crane, Edie Hunter, Naffziger, vocalists; Hal Denton, eccentric comedian; Dolly Jarvis, singing and dancing southerner; A. S. Evans, in black face eccentricities; Little Vivian Naffziger, singer and dancer; Marion March, in songs; N. E. Primrose, baritone soloist; Billie Welch, aerial artist; Alf. Leland, impersonator and quick change artist, and moving pictures. The Lyceum Comedy co. opened its seventh annual season at West Liberty, Ia.

"The Brownies," Bessie and Charles Brownlie, have signed with W. H. Houk to be featured in *Tried for Her Life*. They will do their act and play principal parts. C. H. Snyder will be in advance of this company.

Percy Wilson, to play *Nero in The Sign of the Cross*, by Fred. Berger, Jr.

Sam Marion, by Sullivan, Harris and Woods, as stage director for *The Errand Boy*.

By James H. Wallick, for *Escaped From the Harem*: Clarence Heritage, Olive White, David Edwin, James A. Nunn, T. Goodyear, Alexander Stevens, John P. Smith, A. Fitzgerald, E. Gillette, S. Freeman, J. Tighe and Ella Jones.

Winifred Younz, for *Girls Will Be Girls*.

John Stepping, re-engaged with *The Billionaire*.

Claire Vincent, for *Berenice*, and Frank Henry Gardner, for *Ligellus*, by Fred Berger, Jr., in *The Sign of the Cross* (Western).

William J. Madden, for the juvenile lead in *To Die at Dawn*.

Ina Brooks, by Wagenhals and Kemper, for the *Warde and Kidder* co., to play *Hilda*, the part created by her in the *Blanche Walsh* production.

Annie E. Inman, by Henry B. Mark, for *Aunt Jane*, in *Out of the Fold*.

Maude Claire Shaw and Richard Sherman, for juvenile leads in *The Flood Tide*.

Oscar French, for *Wife in Name Only*.

Joseph Allenton, for *Shadows of a Great City*.

William H. Conley, for the role of Jasper Pennyfeather, in *The Liberty Bells*.

Augusta True, to be featured as *Ophelia* in Harrison J. Wolfe's production of *Hamlet*.

Guy Standing, with Mrs. Patrick Campbell for the lead in *The Sorcerers*.

The Rooney Sisters and Sam Marion, by Weber and Ziegfeld, for *Higgledy-Piggledy*.

Fola La Follette, by Sam S. Shubert, for the *Ada Rehan* company.

Albert Davis, for *The Factory Girl*.

Mildred Connor Barry, for the *Kiralfy* company, St. Louis.

Eleanor Browning, for the lead, and Louise Remington, for the heavy, in James H. Wallick's production of *Escaped From the Harem*.

Sue Seymour and George McCabe, for *The Stain of Guilt*.

John Sutherland, with Walker Whiteside.

Joseph Weaver, with Ada Rehan.

Melvin Hunt, with Nanette Comstock, for *Colfax* in *The Crisis*.

James L. Carhart has been engaged to play *Antigone* in *The Winter's Tale*, in support of *Viola Allen*.

# PERSONAL



DE TOURNEY.—Above is a likeness of Countess Elsie de Tourney, the French tragedienne now appearing in Mary Stuart, Queen of Scots, using the Schiller version. Her ancestors were the de Tourneys who were prominent in the history of France, and one of them was made a marquis for bravery. The Countess has toured America for the past seven years, and is one of our youngest tragic stars. Her productions are all given in English, and especial attention is paid to their historical accuracy of costume. E. G. Hinebaugh is the manager, and was in New York last week finishing the booking.

THOMPSON.—Mrs. Denman Thompson is seriously ill at her home in West Swanzy, N. H. Mr. Thompson chartered a special train to be with her over Sunday.

HONE.—Mrs. Charles Russell Hone, who has not been seen on the stage since her appearance in *The Stubbornness of Geraldine*, will make her reappearance with Clara Bloodgood in *The Coronet of the Duchess*, when it opens at the Garrick Theatre.

LAWRENCE.—Walter N. Lawrence, business-manager for James K. Hackett, has resumed office work after his illness.

CONRIED.—Heinrich Conried's forty-ninth birthday, Sept. 13, was remembered by the business staff of the Metropolitan Opera House. They sent him a large floral horse-shoe.

FREEMAN-TRELLEGAN.—Max Freeman will be married on Oct. 2, at Niagara Falls, to Madeline Trellegan, daughter of the late John Trellegan, manager.

HAMMERSTEIN.—Oscar Hammerstein will sail for Europe to seek rest and recuperation immediately after the opening of *Lew Fields' Theatre*, which is now being built by Mr. Hammerstein on Forty-second street, near Eighth avenue. This is the ninth playhouse erected by Mr. Hammerstein in New York City, and the strain of getting it ready in time has told severely upon him.

HALL.—Jessie Mae Hall, who has just closed a successful Summer season with the Baldwin-Melville company at Cleveland, is now at her home in this city.

TIFFANY.—Annie Ward Tiffany has closed her cottage at Buzzard's Bay and returned to New York. She plans to remain in the city for this season, appearing in New York productions.

TYLER.—George C. Tyler sailed from England for New York on the *Deutschland* last Friday. Besides presenting Eleanor Robson in *Merely Mary Ann* in London, he completed arrangements with Madame Réjane and Signor Novelli for their American tours, and has secured from Hall Caine the American rights in his new play, entitled *The Prodigal Son*.

MILLER.—Henry Miller is the latest reported lessee of the Madison Square Theatre, which has been closed since the Iroquois fire. Gossip has it that he will become an actor-manager, and will open that house with a stock company and produce comedies.

GREET.—Ben Greet and his company will this week give several outdoor performances at the Country Club at Lake Forest, Ill., and will then proceed to California where they will present *Hamlet*, in its entirety, at the University of California. Later they will appear in several of the college towns of the Pacific Coast.

INGALLS.—Judge H. P. Ingalls, said to be the oldest living "showman," who introduced the Siamese Twins in the United States, and who has been connected with many theatrical ventures, is very ill at his home in Huntsville, Ohio.

LONG.—On Sunday the son of Mr. and Mrs. Nick Long (Idelene Cotton) was christened at St. Patrick's Church, Huntington, L. I. He was named after his father. Among the guests present were Mrs. Chas. Bigelow, Mrs. Toriani, Mr. and Mrs. J. Herbert Mack, Mr. and Mrs. Harry C. Bryant, John E. Cain, Blanche Newcomb and Robert G. Gurney. Guston Duntze sent a case of champagne to Nick Long, Jr., to celebrate the occasion.

COTTRELLY.—Madame Mathilde Cottrelly, while visiting a friend at Ridgewood, N. J., a fortnight ago, had the misfortune to fall down a flight of stairs. Though no bones were broken she was badly bruised, and is still confined to her home in Paterson.







tack by Corporal Helbig upon Lieutenant Von Lauffen when he discovers Clara Volkhardt in the officer's sleeping room. The third act is given up entirely to the court martial, and so intense is the interest in the story that though there is but very little movement the attention is held firmly until the fall of the curtain. The last act, bringing the attempt of Sergeant-Major Volkhardt to avenge his daughter's wrongs and the final tragedy, is, of course, full of incident and power.

Mr. Kelcey and Miss Shannon have proved themselves very generous and very sensible stars in choosing a play in which the interest is distributed widely beyond their own roles. The four principal characters in *Tape* are of almost equal importance, and much of the time the stars are far away from the centre of the stage. Less accomplished players in their position might not dare such an experiment, but Mr. Kelcey and Miss Shannon ventured it, with thoroughly competent actors in the other important roles, and instead of losing prestige they added considerably to their laurels.

Mr. Kelcey, as Sergeant-Major Volkhardt, appeared for the first time in a real character part. The role is that of a sturdy, honest, uncompromising old soldier, whose whole heart and soul are bound up in his loyalty to the regiment, his love for his daughter, and his ambitions for Corporal Helbig, his foster-son. Mr. Kelcey got at the heart of the character and revealed these things admirably. Parenthetically it may be said that never before has Mr. Kelcey presented so handsome a stage figure as in this role. His acting throughout was intelligent, true to the character and forceful. For one so long accustomed to "dress-suit roles" his achievement was remarkable.

Miss Shannon—as pretty, as sweet and as girlish as ever she was in the old Lyceum days—played Clara Volkhardt beautifully and splendidly. Her love scenes with the lieutenant, though vibrant with passion, were played with the utmost delicacy and tenderness. Her impersonation was at once charming, distinguished and impressive.

Robert Loraine, as Lieutenant Von Lauffen, gave a clear-cut, artistic portrayal of a cultured German officer possessing a certain physical bravery but morally a coward. The actor made clear the two sides of the character, and in latter scenes of intense feeling he was especially successful.

Harry M. Blake played Corporal Helbig. At the very outset he revealed a fine understanding of the character, though he was seemingly inclined in the first scene to overact a bit. This slight fault quickly disappeared, and presently he was giving an impersonation that gripped the sympathies of the audience and was worthy of every bit of the applause that it gained. In appearance, manner and bearing he was the German corporal; he played the strong emotional scenes with force coupled with discretion, and in the court-martial scene, through many minutes of silence, he presented, by means of facial expression and movement of his hands alone, a picture of misery that was most touching.

Paul Everett was an admirable Lieutenant Von Howen in every respect. Aubrey Noyes played Sergeant Quiss vigorously and to good effect; Charles Swickard played the foppish Captain Count Von Leidenburg in excellent fashion, and Ernest J. Mack gave a delightfully humorous and sincere portrayal of a stupid private soldier, Michael. The smaller parts were, without exception, well played and the mounting was wholly admirable.

#### American—The Street Singer.

Musical Drama in four acts, by Hal Reid. Produced Sept. 12.

Violet Vodray ..... Florence Bindley  
Morgan Van Voort ..... George Pauncefort  
Lawrence Winnell ..... Bigelow Cooper  
William Van Voort ..... Guy E. Lewis  
John Vodray ..... Arda La Croix  
Count De Villeroie ..... M. W. Hale  
Dr. William West ..... Toby Lyons  
Thomas Jackson ..... John F. Donovan  
Patrick Quinn ..... Frederick Morgan  
Michael Dooley ..... Joseph W. Herbert, Jr.  
James Brown ..... Frank Baldwin  
Madge Westervelt ..... Claire Grenville  
Mona Mayne ..... Agnes Porter  
Kathleen Burns ..... Katherine Dooling  
Marie Fitch ..... Harette Keyes  
Mazie Du Barry ..... Elizabeth Dunphy  
Zaza Maloney ..... Maud Colwell  
Prudence Villars ..... Eleanor Russell  
Winne Searies ..... Jeannette D'Arville

Florence Bindley was brought to the American Theatre Sept. 12 for two weeks by Forrester and Mittenenthal. Her success in this new offering does not depend with her enthusiastic audiences on the glittering glories of her garments. The difficult task of fitting her and at the same time bringing in so many of her accomplishments has been well conquered by the practical hand of her manager, who makes her sing, fight sword and play the xylophone, while also she does the regular work of a charming soubrette.

In the first act, Violet Vodray, known to the public as "La Belle Violette," goes to the Van Voort mansion to give an entertainment. She is engaged to the millionaire's son, Billy, but to save her father from prison she changes her mind and promises to marry his eighty-year-old roue father, at the end of the act. The second act sees the return from the wedding. Lawrence Winnell, the ill-fated son of old Van Voort, and his accomplice, Madge Westervelt, are driven to desperate measures in their plot for a part of the millions and against the new Mrs. Van Voort. Lawrence insults this lady and brings on a challenge from Billy, whom she loves, at the end of the second act.

In the second act, Violet takes the place of her lover with the steel and holds in momentary check the villain's plot.

The third act shows her still wedded but no wife and singing in the streets to support her feeble father. Van Voort is stabbed by Lawrence, who shifts the blame to the youthful lover, Billy, at the curtain.

In the last act the villainous pair is overheard and foiled, to the triumph of Violet and those whom she loves.

Florence Bindley won the hearts of her enthusiastic audience, whether at the xylophone, singing, fighting, dancing or persecuted. The dazzling diamond dress, with song and sextette accompaniment, was forced into act 3 as a vision by her delicious father. George Pauncefort made the role of eighty, Morgan Van Voort, a well-hated part. Its drawing was overdone, like his make-up, but passed with the gum-chewers. Bigelow Cooper was typically handsome as the wicked son, Lawrence Winnell. Guy E. Lewis was loved as the youthful lover, William Van Voort. Arda La Croix looked the part of the old father, John Vodray. M. W. Hale was a delight to his audience of the Eighth Avenue in the overdone French comedy part of Count De Villeroie. If his lines had been as well done as the French character of his clothing it would have been artistic. Frank Baldwin was not bad as the butler, James Brown. Agnes Porter played an unsympathetic part, Mona Mayne, without sympathy. Katherine Dooling looked a hungry maid, Kathleen Burns, and swallowed the ends of her lines, to the deprivation of her audience. The sextette tagged everywhere and were even introduced in half-mourning, as bridesmaids at the wedding of the unwilling one. Claire Grenville gave an origination in the character of Madge Westervelt, the naughty, naughty lady, that was clear cut and superb. One did not wonder men sinned for her beauty or that she was taken into good society on the passport of her gowns, even when she was most red-gloved in gore. This touch of hers in gloves, if intended, is a new note. Her drunken scene was far above the usual acting found in melodrama. Credit must be given the stage directing of Will J. Dean, not none for the dances. The scenery is unusually good and the clothing of both men and women an unusual delight to any one who sees many melodramas.

Her Mad Marriage will open at this house next Monday. In the company are Roland G. Edwards, Carl Smith Seale, Willard Lee Hall, Leon Mayo, Arnold Thompson, Leroy E. Sumner, Wil-

liam Kelligan, Muriel Starr, Florence Ashbrooke, Mary McDonald, and Ida Lawrence.

#### New Star—Hearts Adrift.

Hearts Adrift came to the New Star Theatre last week and was enjoyed greatly by the kind of an audience that wants something happening every minute. The electrical effects made a hit and the play was up to date, inasmuch as a safe was opened by electricity and an airship used instead of a balloon, as in the classic Great Ruby scene. E. L. Snader carried the packed gallery by his featured part of Captain Teddy, the big-hearted detective. W. D. Ingram was an effective, well-dressed villain, well foiled by Horace Mitchell, as the hero. H. K. Fowler was hated as the old villain accomplice and Master Phil McCarthy loved as the newsboy cripple. Bert Waller was good as the country boy and responded to the many encores to his songs. Philip McCarthy was the old capitalist, who dies early to give the hero trouble. Allene Bertelle made a hit with the audience as the persecuted flower girl and contrasted well with E. Hayden Curran, who carried dashing the rich robes of the evil one on her shapely shoulders. Mary Ethel delighted with specialties and her Irish part, Annabelle Gordon, scored as the lazy one, but failed in the double. To C. J. Singleton and Walter Moye were given hits. This week, *The Lighthouse by the Sea*.

#### Metropolis—From Rags to Riches.

That clever boy actor, Joseph Santley, appeared at the Metropolis last week in Charles A. Taylor's *From Rags to Riches*, the play that went so successfully last season. In the role of Ned Nimble he has a part well suited to his abilities, and it was rendered with an ingenious earnestness and a boyish nonchalance that made his work very attractive. Florence Weston, as Flossie, handled her ingenue role with much skill, her impersonation being full of careful detail. Calvin Tibbets doubled effectively as Charles Montgomery and Chinese Sam, the make-up and business of both parts being well perfect. Frank Rolleston, as Charles Montgomery, was as good looking and well groomed a villain as could be desired. Laurence Santley, as Bella, wore some very handsome gowns, while her acting was excellent and suggested much reserved force. Ollie Irving, as Mother Murphy, was a good specimen of a loud-voiced and warm-hearted Irishwoman. The Albert Cooper of Harold Vosburgh evinced sympathetic power and was full of natural pathos, and Sidney Olcott was good as Mike Dooley. Jean Clarendon doubled cleverly as Robert Brown and Louis, while Anna B. Risher was satisfactory as Gertrude Clark. This week, *More To Be Pitied Than Scorned*.

#### West End—An English Daisy.

At the West End Theatre this week Murray and Mack, with a large supporting company, present Seymour Hicks and Walter Slaughter's musical comedy, *An English Daisy*, which is known to Broadway playgoers through its production at the Casino. The West End audience last evening received the production with great favor, and its success as a "popular price" attraction seems assured.

Ollie Mack and Charles A. Murray were exceedingly comical as the two Americans, Daniel Crab and Hiram Smart, and their fun-making was greatly appreciated by the audience. Grace Cummings was charming as Daisy Maitland, the heroine, and she sang delightfully. The other roles were in capable hands and the production was, scenically, very beautiful. The company includes Thomas J. Grady, Edward W. Powers, Ernest Marvin, Alfred Truschell, Prince Miller, Harry Ladee, Francis Gaillard, Thomas Doyle, E. M. Whitely, Arthur Stanford, Alice Holbrook, Elizabeth Young, Carolyn Lee, Laura Pierpont and Nellie Young.

#### Third Avenue—M'Iss.

Nellie McHenry is back to town in the ever popular *M'Iss*, at the Third Avenue Theatre. Yesterday afternoon's audience packed the house to the doors. Miss McHenry lives the title part of this long-popular play, being up to every line and moment of it. Frank Dayton is still the schoolmaster. Charles Drake is M'Iss's father. L. J. Loring is the Judge, Irvin R. Walton the actor, Howard Sydney Macdon, Grace Sydney the Clytie and Grace Young, George B. Miller, Thomas J. Murray and Harry Robe make up the excellent company.

#### Fifty-eighth Street—The Bonnie Brier Bush.

J. H. Stoddard, the veteran actor, was given the heartiest kind of a greeting at every performance last week of *The Bonnie Brier Bush*, in which he gives such a delightful performance as Lachlan Campbell. Irma La Pier was charming as Flora Campbell and Reuben Fax as Archibald McKittick repeated his hit in this quaint part. Kellar is the attraction this week.

#### At Other Playhouses.

WALLACK'S.—The County Chairman will end its run on Oct. 8 and be succeeded by *The Shotgun*.

BEASCO.—This is the final week of Sweet Kitty Bellairs. Next Monday David Warfield will appear here in *The Music Master*.

BERKELEY LYCEUM.—Arnold Daly last night reappeared in Candida, at this house. Next week Mr. Daly will do *How He Lied to Her Husband*, a new comedy, by G. B. Shaw, with *The Man of Destiny*.

GRAND.—The Sleeping Beauty and the Beast is the offering here, at Eighth Avenue prices.

FOURTEENTH STREET.—This is the last week of *Girls Will Be Girls*. The performance on Thursday evening was witnessed by Manager McGraw and his "Giants," who were greeted with a hurrah.

MAJESTIC.—The new version of *The Isle of Spice*, made by Frederic Ranken, was presented for the first time last evening. The presentation will be reviewed in next week's MIRROR.

#### SAID TO THE MIRROR.

RUSCO AND HOLLAND, managers Richards and Pringle's Georgia Minstrels. It may be of benefit to MIRROR readers to know that Texas is in better shape than it has been for years. The cotton crop will be tremendous, and planters are finding it hard to get enough help to pick it. The cotton pickers are receiving the highest price for their labor for years, and the growers are receiving a big price for their product, and managers going to the State will reap a harvest. We annually cover the State thoroughly, and are in a position to learn the true facts in the crop outlook.

T. H. WINNETT: "The Payton Sisters advertised Planter's Wife at Mineral Wells, Texas, recently. I am agent for this play and never gave them the rights. They also advertise Hazel Kirke, My Partner, The Way of the World, and Tribby. The Mark-Urban company has been pirating *Sire to Son*, under the title of *The Gambler's Daughter*. I am sole agent for Mr. Noble's plays and received this information from the author, who states they have been pirating his play since May 30, 1904."

CHARLES J. BELL: "As Henry E. Dixey has given me no credit, either in advance notices or programs, for the authorship of David Garrick on the Art of Acting, which he is now successfully presenting in vaudeville, I wish THE MIRROR would give publicity to the fact that the sketch is not a condensed version of David Garrick, but an entirely new play, written by me at his request, and in which all the lines, situations, business, &c., are original with me."

#### ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The play contest goes merrily along. Manuscripts of new plays are being received every day, and many noted authors are writing for the contest. The idea is to give the play selected a notable production at a Broadway theatre and then dispose of it to some manager who will send it on the road. It will receive the national endorsement of the Alliance, and as our organization is daily growing more powerful the good words that can and will be said in its behalf will help the play in every way.

During the past few years many of the leading clergymen of the country have written the Alliance asking for a list of plays which they could commend to the patronage of their congregations. This play contest is one answer to the appeal, and the general endorsement by the Church of the adopted play will assure for it practically a new public, and the interest created by the new departure will win for it every success. The contest is limited to members of the Alliance, but any person having plays to submit may join the Alliance by enclosing \$1 for membership dues with their manuscripts. Send your plays to the Rev. Walter E. Bentley, National Secretary and Organizer, who will be pleased to furnish all particulars. Address Manhattan Theatre Building, New York.

During the past month, in place of the Friday matinee at the Oak Summit Theatre, Evansville, Ind., the Rev. Jay C. Hathaway, directing chaplain of the Alliance in that city, has been holding a religious service and preaching upon the Alliance and kindred topics. Collections at these services have been taken for charitable objects and several members of the dramatic company playing at the theatre have assisted in the music. This is, perhaps, the first time in the history of the world where the Church has supplanted the theatre on its own ground and where the preacher, for the time being, has converted theatregoers into churchgoers. It is, to the least, an interesting example of the influence of the Alliance in behalf of the theatre, and the local press was unanimous in its praise and voted the movement a great success. The national secretary has been invited to establish a chapter of the Alliance in Evansville in the near future.

One of the most interesting and interested members of the Alliance is Countess Magri (Mrs. Gen. Tom Thumb), who is appearing at the Midget Theatre at Coney Island. The Countess and Countess are driven home each evening in the identical coach presented to Tom Thumb in 1884 by King Edward, then Prince of Wales. Both are very earnest believers in the work of the Alliance and when on the road they do all possible to advance its work.

Louise Allen Collier was the hostess at last Thursday's tea, and gave an interesting account of the Actors' Church at St. James, L. I. Lily Lorell sang "Whisper and I Shall Hear," and for an encore, "Is Ye Mammy Always Wid You?" Charles T. Catlin recited his humorous poem, "Trouble in the Lines," Eugene Shakespear sang "Good-Night, Beloved," and was followed by H. J. Bigley, of the Philadelphia Chapter, who rendered "Calvary," by Rodney. Damon Lyon recited "The Pin," and was followed by Harriet Longfellow Davis, who gave "The Dutchman's Serenade," and for an encore "Bohemia." J. Palmer Collins closed the programme with "How Jim Bland Came Home." Among others present were Aunt Louisa Eldridge, Mr. and Mrs. Harry S. Hadfield, Rosalie de Veaux, Mrs. J. Alexander Brown, H. J. Bigley and Al. Hanningbaum, of the Philadelphia Chapter; Laurence Santley, Eloise Elliston, Mrs. W. G. Jones, J. Palmer Collins, Ann Eggleston, Charles T. Catlin, Madge MacIntyre, Eugene Shakespear, Harriet L. Davis, Rev. F. J. Clay Moran, Edyth Totten, Mrs. Frances Stevens, Frank Maples, Catherine C. Lawrence, Thomas McGrath, Maggie Breyer, and many others. Rosa Rand will be hostess next week, and all members are invited.

#### DECKER JOINS PRIMROSE.

James H. Decker, the well-known minstrel manager, arrived in New York yesterday, and announced that he and Lewy Dockstader, partner company, the severance of their business relations occurred in Cincinnati on Saturday, when legal papers were signed allowing each man to go his own way. Mr. Decker called at THE MIRROR office yesterday afternoon, and announced that he had signed a new contract with George Primrose, by the terms of which he and Mr. Primrose become partners in a new minstrel organization, which will be launched early in December. Mr. Decker has already given a large order for printing, and has started the scenic artists on a number of sets that will be used in the performance. During a conversation yesterday Mr. Decker said that during his connection for many years past with big minstrel companies he has naturally learned many things, and that in the organization and equipment of the new company he will follow a policy that will be sure to make his aggregation a notable advance on everything of the kind that has heretofore been seen. The entertainment will be made up principally of big ensemble numbers, put on with good taste and embellished with all the effects that the cleverest artists and stage mechanics can devise. While the company will be made up of individuals who are all tried and true, Mr. Decker's aim will be to combine them all in giving big results, instead of giving any individual extraordinary prominence. As Mr. Primrose is deeply interested in making the new company line than any with which he has been associated during his long career, no expense will be spared in staging an entertainment, and it is likely that if the plans so far arranged, with others to be developed before the opening, are carried out, the public will see something for which it will be glad to pay. The entire programme, with the tremendous work necessary in staging the various elaborate numbers, will be in the hands of Mr. Decker, who has proven himself a past master in this line of work. He has a number of surprises that will be sure to cause talk, and will devote his entire time and every bit of his energy from now on to the task of getting the entertainment in shape for the opening. The company will play only first-class houses, and Mr. Decker expects that the playgoers throughout the country will give the company emphatic approval, as his work in the past is a guarantee of what he will do in the future. Mr. Primrose, who has been in vaudeville since last season, will continue playing dates until it is time to begin rehearsals. He will be obliged to cancel dates during several months, as the demand for his services in the vaudeville houses has been very great since he entered that field. No name has as yet been chosen for the new company, but it will be announced in due time.

#### EDWIN VARREY SERIOUSLY ILL.

Edwin Varrey, the distinguished old actor, whose public career covers a period of nearly half a century, and who has been associated with practically all of the celebrities of the American stage in that time, is desperately ill with dropsy at the Muhlenberg Hospital, at Plainfield, N. J. Mr. Varrey has a farm near Plainfield, where he has lived for many years, and he was there when his present illness attacked him. It is feared by his friends that his chances for recovery are slight.

#### ENGAGEMENTS.

John Findlay, by Arnold Daly, for *How He Lied to Her Husband*.

Darrell H. Lyall has signed as business manager this season for the Rentfrow Jolly Pathfinders.

#### PROFESSIONAL DOINGS.

Jessie Mae Hall, the dainty comedienne and vocalist, has returned from a successful Summer engagement with the Baldwin-Melville stock company, appearing alternately in Cleveland and Buffalo in the principal income and soubrette roles, for which she was specially engaged. Miss Hall established herself as a favorite in both cities, and was highly praised by the press for her clever rendition of the many difficult parts that fell to her, while her singing created favorable comment. Contrary to report, she has not yet settled her plans for the coming season, although she has several propositions in consideration.

Frederic Sumner, having made a hit in the Eastern company playing *Thou Shalt Not Kill*, has been transferred to the Western company, and will be featured as lead.

The Spellbinder closed its engagement at the Herald Square Theatre on Sept. 17. The house will be dark for two weeks until the coming of Mrs. Patrick Campbell in *The Sorceress*.

Mrs. Edwin Fox (Mae Joyce) is recovering from her serious illness, and is now at her home in Milwaukee.

The Shepherd King company left for Boston on the Joy Line last Saturday night, and will open at the Majestic Theatre on Oct. 3 for a six weeks' engagement. Wright Lorimer will again be seen as David, and has re-engaged most of the original cast, including Charles Kent, Edward Mackay, May Buckley, Nellyette Reed, Margaret Hayward, and Marian Ward. The company is at present rehearsing at the New York Theatre under the direction of Mr. Lorimer, Walter Clark Bellows, and F. Cecil Butler. Frederick Arundel is rehearsing the chorus. The Wright Lorimer company has been incorporated under the laws of the State of New York to carry on a general theatrical business. The directors and stockholders are Wright Lorimer, Mary A. Frothingham, Marion B. Frothingham, J. Herbert Emery, and Joseph F. Hall. The company will this season present two organizations in *The Shepherd King*, and will make other productions.

Gertrude Roberts, the well-known actress, wishes it understood that it was not she but another woman of her name who recently figured in a disgraceful shooting affair in New York. Miss Roberts is still at her Summer home at Cape Cod preparing for her starring tour under the management of Morrow and Arnold.

Frank Moulan has been engaged for the role of Mary, the King's cook, in *Humpty Dumpty*, which opens at the New Amsterdam Theatre on Nov. 14. His wife, Lillian Berli, has been secured for the part of Prince Rudolph.

Irene Bentley was engaged last week by Alfred E. Aarons for the title-role in *A China Doll*, the new comic opera by Smith and Aarons. Helen Rayton has been engaged for the same production.

A decree of divorce was granted to Tot Young, of the Human Hearts company, from his wife, Lizzie Smith Young, by Judge Evans, at Independence, Mo., on Sept. 13.

Jessie Dodd, who has been playing in *Out of the Fold*, was obliged to leave the company at Toledo and return to her home in Brooklyn on account of the serious illness of her mother.

Nick Wagner will again be with Berger and Crearin's *Sign of the Cross* company (1), as representative. Their season opens at Wilmington, Del., on Sept. 26, going to the Grand Opera House in Philadelphia for the week of Oct. 3.

R. G. Crearin, manager of *The Sign of the Cross* company (1), was in town last week engaging people for the few parts not filled.

Joe Welch will be starred this season by Andrew W. Dingwall and George B. Nicolai in *The Merchant*, a play by Lee Arthur.

Fitzgerald Murphy, the dramatist, is hunting and prospecting near Alamo, a gold camp in Lower California, eighty miles in the interior from Encenada, on the coast. He reports good strikes and that he will return to New York in the Spring.

The Pacific Coast trip planned for Tim Murphy has been abandoned. Having opened the season in New Orleans he will play a hurried trip through Texas and up the Mississippi Valley on his way to fill important time in a few Eastern cities prior to the New York opening which his success in *Two Men and a Girl* and *When a Man's Married* has made for him.

Madame Milka Ternina, who was the Kundry in Parsifal at the Metropolitan Opera House last season, is ill at Munich and may not be able to sing in public for some time to come.

Mrs. C. A. Doremus and Leonidas Westervelt collaborated in *The Fortunes of the King*, which was recently produced for the first time in London.

The opening of the new Yorkville Theatre, with Henrietta Crossman in *Sweet Kitty Bellairs*, has been postponed from Sept. 26 to Oct. 3. The continuation of the building strike is responsible for the delay.

Adelaide Thurston, under the management of Frank J. and Claxton Wistach, will start her fourth starring season at Norfolk, Va., Sept. 22. The company which will support Miss Thurston in *Polly Primrose* includes John Terriss, Frederic Kerby, James R. McCann, Willis Baker, Frederick Squires, George A. Weller, Roland Wallace, Eddie Thomas, Joseph Brankin, Lizzie Kendall, Marion Holcomb, and Pearl Hammond. Treasurer, Francis X. Hope; business-manager, Frank W. Caldwell.

George M. Cohan, in *Little Johnny Jones*, will open an engagement at the New York Theatre on Oct. 31. At the conclusion of the present theatrical season Mr. Cohan will take his company to England there to present *The Governor's Son*.

Bertha Dalrymple was granted an absolute divorce from Neil H. Dalrymple in Chicago on Sept. 8. She will hereafter be known in the profession as Bertha Julian.

A dramatic recital for the benefit of the Progressive Stage Society will be given in the hall of the New York College of Music, in East Fifty-eighth street, on Sunday evening, Oct. 2.

Fred Owen Baxter has been engaged by Morris and Hall for a new production, which opens next week. Next year Mr. Baxter intends to produce a new piece, of which he has secured the English rights, at the Kensington Theatre, London.

Mr. and Mrs. Fred Rullman returned from their annual visit to Europe, on the *Columbia*, which reached New York on Sept. 12.

Frank Lee Short will read Shakespeare's *A Midsummer Night's Dream* at the assembly rooms of the Noonday Club, 54 West Thirty-seventh street, this afternoon at 3 p.m., and Sept. 27, at 8.30 p.m. He will have the assistance of Harlan A. Short, soprano, and Homer Moore, baritone.

Herman Perlet has been engaged as musical director for *The Red Feather* company, which will soon begin its second road tour.

Grace Cameron, of the Piff, Puff, Puff company, was married to H. Winslow Kenworthy, a non-professional, of Storm Lake, Iowa, in this city on Sept. 17. The ceremony was performed by the Rev. Dr. H. M. Warren.

J. J. Spies has returned to Baltimore and has resumed his business there.

The Prince of Pilsen ends its London run on Oct. 1.





## THEATRES AND MUSIC HALLS.

## Keith's Union Square.

Milton and Dollie Nobles are the stars this week, presenting for the first time a new play by Mr. Nobles called *The Days of '49*. Mary Davenport and Allen Bennett are in the cast. Other entertainers are Fanny Rice, Eight Vassar Girls, Sig. Gerninal, James Harrigan, Melani Trio, Cartmell and Harris, Rigoletto Brothers, Inness and Ryan, Curtis and Adams, Walton and Adams, and the biograph.

## Pastor's.

Frank Gardner and Lottie Vincent head the bill, with Harding and An Sid and Lottie Gilson and Billy Hart dividing the special feature billing. Others are J. C. Nugent and company, Adamini and Taylor, Mlle. Olive, Riva Brothers, Chihuahua Trio, Will Thompson Davis, the De Muths, Hood and Blenthen, Hubert De Veau, and the vitagraph.

## Proctor's Twenty-third Street.

"She," a new European sensation, and Marshall P. Wilder are the leading features of a bill including Delmore and Lee, Klein, Ott Brothers and Nicholson, Willy Zimmerman, Loes Grimm, Mr. and Mrs. Larry Shaw, Le Roy and Walby, Joe Belmont, Mildred Hanson, and the moving pictures.

## Proctor's Fifth Avenue.

The Cavalier, with the original costumes and scenery, and a cast headed by Edwin Arden and Isabelle Evesson, is this week's attraction. The bill includes Willy Zimmerman, Loes Grimm, Holden and Florence, Neesen and Neesen, May Evans, and the moving pictures.

## Proctor's 125th Street.

Frou Frou, with Jessie Izett and Henry Kolker in the leading roles, supported by the stock company, is this week's play. The vaudeville bill contains Yorke and Adams, Marion Garson, Burton's dogs, Fred Stuber, and the moving pictures.

## Hammerstein's Victoria.

The bill includes Ross and Fenton, Madame Adelaide Herrmann, Ernest Hogan, Mlle. Campbell and her animals, Four Huntings, Piccolo Midgels, Stanley and Brockman, Potter and Hartwell, Brothers Wilton, Clark and Florette, and the vitagraph.

## Hurtig and Seamon's.

The entertainers are Watson, Hutchings and Edwards, Pat Rooney's Street Urchins, Louis Simon and Grace Gardner, Kelly and Ashby, Helena Frederick, Robert Fulgura, Artie Hall, Colby and Way, and Hoffman and Pearce.

## Circle.

Henry Clay Barnabee makes his Manhattan vaudeville debut in *The Opera King*, assisted by Ruth Peebles, Campbell Donald and Meta Carson. Others are Clayton White and Marie Stuart, Holcombe, Curtis and Webb; Press Eldridge, Mr. and Mrs. Allison, Roscher's dogs and ponies, Aurie Dagwell, Masus and Masette, Toledo and Price and the vitagraph.

## LAST WEEK'S BILLS.

**KEITH'S UNION SQUARE.**—Henry E. Dixey headed the bill, presenting for the first time in this city a new one-act play called *David Garrick on the Art of Acting*, written by Charles J. Bell. Mr. Dixey was seen as David Garrick. He is visited by a young woman who imagines she can act, and she allows her to give him a few samples of her work, with the result that she falls miserably in her acting, but wins the heart of the player. Mr. Dixey in his handsome costume looks not a day older than he did in 1884, when he captured New York as Adonis. His actions were as graceful and his dancing as noble as in those days, and it seemed hard to realize that almost twenty years have gone by since he made his first New York success. It is needless to say that he was charming in everything he said and did, and that the audience thoroughly enjoyed his work. He was supported by Miss Nordstrom, who is quite an attractive girl, admirably fitted to her part. Annie Irish made her vaudeville debut in a sketch called *An Actress' Christmas*. The programme stated that it was by Martha Morton-Conheim (founded on an idea from the French). It proved to be Pierre Decourcelle's charming playlet, *I Dine with My Mother*, which has been cleverly translated into English by Evelyn Clark Morgan and published in this country by a well-known book firm. Miss Morgan's version, which calls for five characters, was put on at Proctor's Fifth Avenue Theatre on Sunday, Aug. 14, with Mercedes Leigh in the leading role. Mrs. Conheim's arrangement of the "idea," for which M. Decourcelle gets no credit, necessitates only two characters, one of which is of no consequence, making the piece almost a monologue. The play tells the story of an actress who has invited several friends to dine with her on Christmas Day, all of whom excuse themselves by saying that they have to dine with their mothers. The actress finally invites her servant to dine with her, but he, too, has to dine with his mother, so she takes her mother's portrait and placing it before her on the table declines that she, too, will dine with her mother. Miss Irish made an excellent impression and had an opportunity to portray many emotions during the progress of the sketch, all of which she did very well indeed. She was assisted by Herbert Mansfield as a servant. Crane Brothers made a big laughing hit as usual with their *Mudtown Minstrels*. It is an original act in every sense of the word. Sager Midgely and Gertie Carlisle in *Taking a Tonic*, Collins and Day, the acrobatic eccentrics; Conkley and McBride in new make-ups and a taking act; Bedini and Arthur, the amusing jugglers; Dorothy Kenton, Walter Daniels, who does clever impersonations, making up before the audience; Brothers Bright, Wilson and Davis, Martin Brothers, Leipzig, and the biograph were all generously applauded. Chassino, a European shadowgraphist, did not arrive in time to open.

**CIRCLE.**—Enigmarelle, the wonderful automaton invented and exhibited by Frederick Ireland, headed the bill here last week and created a decided sensation. For the benefit of those who have not read of Enigmarelle, it would be well to state that it is a figure that can walk alone and even turn corners, ride a bicycle, and write its name on a blackboard. The arms and legs are removed, and the trunk and head are opened so as to show the mechanism, all of which helps to put an audience into a state bordering on frenzied curiosity as to how the thing is done. Mr. Ireland and an assistant handle the automaton and the inventor makes an introductory speech in which he describes Enigmarelle in a most pleasing way. It proved a great drawing card, and there is no doubt that when Mr. Ireland takes it to Europe it will make the people of England and the Continent sit up in amazement. The laughing hit of the bill was made by Wilfred Clarke, assisted by a clever company, in a new farce called *No More Trouble*, an adaptation from the French by Mr. Clarke. Not since the Four Cohans were in the height of their success as vaudeville funmakers have such hearty laughs been heard during an act of this kind. Mr. Clarke deserves all the more credit as there is

no singing or dancing in the sketch, which depends entirely upon the humor of the situations and the brisk manner in which the farce is played. It is touch and go from start to finish, and the laughter is hilarious all the time. The scene is laid in the home of a young man who is experimenting with liquid that freezes anything with which it comes in contact. He gives a dose of it by mistake to his stepmother, and puts that estimable young woman through a course of treatment that is very trying to her nerves, mistaking her for a male friend of his whom he had overheard arranging with his wife for a practical joke in which he was to impersonate the stepmother. The funny situations follow one another so rapidly that it is hard to keep track of them, and the finish is as funny as anything in the piece. The part played by Mr. Clarke gives him a chance for an exhibition of his talents as a comedian in an exceptionally interesting way. His enthusiasm never flags, and he scored a success such as is seldom seen in a vaudeville house. Ivah M. Willis as the stepmother was equal to every emergency, and though the part is a most trying one she played it most cleverly. Lucille Spinnay as the wife and Archie Gillies as the friend of the family were excellent. May Vokes made her Manhattan vaudeville debut in a sketch called *A Model Maid*, written for her by Charles A. Byrne. The skit was written around Miss Vokes, so as to enable her to impersonate the servant girl character with which she has been identified for several seasons. She used a sort of *Sis Hopkins* dialect and manner, and at times was fairly amusing. She was assisted by George Spink, who sang songs, playing his own accompaniments. Louise Dresser, who has a most charming way of singing popular songs, or of introducing songs that afterward become popular, replaced Ethel Levey, who was out of the bill. Circle audiences are supposed to be rather cold, but Miss Dresser was forced to sing four songs, and for those who know, nothing more need be said. She sang a new song about money that met with especial favor. The Orpheus Comedy Four scored heavily with their very amusing specialty, and their harmonious singing brought down the house. The wonderful bicycle act of Hill and Sylviani was warmly applauded, and the feats of the clever Bard Brothers were equally well received. O'Rourke and Burnette, Zimmer and the vitagraph were the other good numbers of the bill.

**PROCTOR'S TWENTY-THIRD STREET.**—James J. Corbett told his stories in a way that pleased immensely. The chief novelty in the bill was the first appearance in vaudeville of Frankie Bailey, assisted by Gertrude Moyer, in a sketch called *My Lady's Picture*, written by Charles Horwitz. Miss Bailey and Miss Moyer were formerly members of the Weber and Fields company, and Miss Bailey especially enjoys great popularity in this city. She is noted for her beauty, and it is agreed that the contour of her lower limbs entitles her to be regarded as having the most perfect figure on the American stage. In writing the sketch Mr. Horwitz kept that fact well in mind, and the character he allotted to Miss Bailey, that of a young artist, necessitates her appearance in a becoming costume consisting of black tights and a close fitting jacket, in which, it is needless to say, she makes a very alluring picture. Miss Moyer is a clever dancer, and was attired in a gorgeous dancing dress of yellow chiffon that was very pretty. The scene of the sketch is laid in an artist's studio, and the plot has to do with the love of the artist for the dancing girl. Miss Bailey showed by her work that she can act as well as she can pose, and Miss Moyer contributed a dancing specialty that was splendidly done. George Friend, late of the Proctor Stock company, made his debut in a sketch written by himself, called *His Nobles*. The skit affords Mr. Friend an opportunity to impersonate a clumsy German youth, and he made the most of his opportunities. The act, however, needs a little gingering up before it will be in good running order. Mr. Friend was assisted by Grace Leigh and Lilla Harris, both of whom possess good singing voices. Miss Harris was especially successful, with a charming rendition of "In Dreamland." The acrobatic turns of Tony Wilson and Heloise; Mlle Amoros, assisted by Mlle. Charlotte and Le Smythe and Abacco, the clever barrel jumpers, were loudly applauded. Ida O'Day pleased with some songs and stories. Fields and Hanson won many laughs with their old-time musical act. Somers and Wible, a team of talking comedians, worked so hard that they missed the mark. One of them was very good indeed, and if he had a partner who knew how to work in harmony with him, the result would be a very amusing team. Least the wrong man should take this compliment to himself, it would be well to state that it is the "straight" member of the team who has the larger proportion of talent. Some of their material was new, but the jokes they read from the newspapers have been voiced many times already by Carlin and Otto. Watson and Hill, two new and looking youths who sing comic songs well and dance cleverly, scored a triumph, but the instructor started to do some tricks and he had to give it up, though the few notes he struck showed that he knew how to handle the keys. Herbert, the magician, released himself from a pair of handcuffs, using only a cloth to conceal his hands from the audience. W. J. Kurtis and his two smart little dogs; the Busch-De Vere Trio, Clement and who does a novel club-wringing act, using torches on a dark stage, and the motion pictures, including "Personal," by far the funniest thing of the kind ever shown here, also helped to entertain.

**PASTOR'S.**—Holcombe, Curtis and Webb presented for the first time in New York their new sketch, *The Botany Class*, written by Mr. Holcombe. The characters are, practically the same as in *A Winter Session*, except that Mr. Holcombe is playing the part of a German professor of botany, instead of the pedagogue of a country school. The scene is laid in the woods, and the dialogue consists of amusing questions and answers on plants and flowers. There is a good deal of laughter-provoking business in the act, and it is needless to say that the singing was a big feature. The act in its entirety scored heavily, and Mr. Holcombe surprised his admirers by his clever work as a German comedian, which is something entirely new for him. Phil Ott and Teddy Simmons, assisted by Dorothy Ward and Arthur Jones, were seen in a new sketch, called *The Smart Dr. Smart*. It is well put together, and includes funny lines and situations and some excellent singing and dancing. It struck the fancy of the Pastor audiences very nicely. Baker and Lynn were among the big laughing hits in *The Electric Boy*. Norma Willis in *Funny Skit*, and Monte Collins put on a new act called *A Day in Madrid*. They displayed much energy and cleverness, and their efforts met with unqualified approval. Nello, the juggler, who is very unpretentious, but is far more clever than many jugglers who put up a bigger "front," accomplished his tricks easily and gracefully. He stunted with the bottle of water, which he catches upside down on the tip of an open umbrella, allowing the water to run over it. It is especially seen in their new act which is one of the best of its kind ever seen here. It is evident that these young women have given much time and thought to the working out of their specialty, and they deserve the warmest praise for the manner in which they have put it on. They carry special scenery and wear brilliant costumes, and put a snap and vim into their work that is very refreshing. Their finish, in which they do an Indian song and dance, brought down the house and won them enthusiastic recalls. They were assisted by two little "picks," who are very clever. St. John and Le Fevre, the "Smart Set Dancers," scored as big a success as any number on the programme, in a bright up-to-date act, with amusing lines, good songs and dancing that is out of the ordinary. They kept the audience splendidly entertained, and he is sure of it, as they were very cool and around again. The Carl Dammar Troupe scored with their very fine acrobatic work. Others were Cunningham and Lord, Bell and Oliver, Burkhardt and Berry, Arberg Sisters, Mike Scott, and the vitagraph.

**PROCTOR'S FIFTH AVENUE.**—The entertainment offered here last week must certainly be classed

as big, and any one of the thousands who attended who complained that he did not get his money's worth must indeed be hard to please. Mr. Proctor's policy of giving a great deal for a moderate price was carried out unusually well, and the result was shown in an attendance that taxed the capacity of the theatre. *Soldiers of Fortune* was the play given by the stock company, and in addition to a splendid production the week was made notable by the introduction of a new leading man and woman in the persons of Edwin Arden and Isabelle Evesson, both of whom have done splendid work in the past with prominent companies. Mr. Arden established himself as a favorite from the start by his fine, manly performance of Robert Clay, originated here by Robert Edeson. Miss Evesson was no less successful as Hope Langham, and her sweetness and womanly charm as well as her talent caused many favorable comments among the regular patrons. Both these artists may feel sure of attracting and holding a strong following, if they continue to do as good work as they did last week. The cast also included Verner Clarges, Peter Lang, Marion Berg, Wallace Erskine, H. Dudley Hawley, William D. Corbett, Al. Henderson, Ben S. Meers, John Weber, Edward Ellis, and Gertrude Berkeley. The vaudeville honors were equally divided between Marshall P. Wilder and James J. Corbett. Mr. Wilder has added a number of new stories, and his reception was most enthusiastic. Burton's dogs, Mr. and Mrs. Larry Shaw, Alma Reynolds-Davis, a new soprano; Hubert De Veau, Tanna, and the motion pictures also pleased.

**PROCTOR'S 125TH STREET.**—Lost River, Joseph Arthur's melodrama, was successfully revived last week by the stock company. The original scenery, costumes and effects were used and the production was very complete and satisfying. Jessie Izett, who has become very popular with the Harlemites, scored a hit as Ora and was ably assisted by George S. Spencer, Arthur Buchanan, Sumner Gard, Frank Sheridan, Eyley Chamberlyn, Charles Edwards, Julian Reed, Alice Chandler, Matilda Deshon, Margaret Kirker, and Mary Cecil. Marshall P. Wilder and James J. Corbett were the main features of the vaudeville bill, and of course made hits. Marzella's birds, Gillett Sisters, and the motion pictures also won their share of approval.

**HAMMERSTEIN'S VICTORIA.**—George Evans headed the bill and made all kinds of hits with his bright remarks and smart songs. Staley and Birbeck pleased with their rapid-change musical act. Charles Burke, Grace La Rue, and the Inky Boys also scored heavily. The acts of Melville and Stetson, Smith and Campbell, Collins and Hart, Scott Brothers, Mlle. Chester and her clev-dog, Bachelaire Brothers, and Gordon and Reny was liberally applauded.

**HURTIG AND SEAMON'S.**—Robert Hillard and his little company drew big audiences as the headliners of a pleasing programme. Helena Erickson sang well, and her class selections were so thoroughly appreciated that she was engaged for a second week. George C. Boniface and Bertha Waltzinger, Frank Bush, Three Donalds, the Brittons, Two Pucks, and Mazuz and Mazett provided plenty of fun.

## The Burlesque Houses.

**DEWEY.**—The Blue Ribbon Girls, under James Hyde's management, presented a good, lively entertainment to excellent houses. Caught with the Goods is the opening burlesque, smartly staged by Bert Cooper, in which the principal members of the company appear to advantage. The olio embraces William Kent, the Blue Ribbon Zouzes, Nevins and Arnold, and Ward and Bradburn. A Day at the Races concludes the performance in spirited fashion. This week Robie's Knickerbockers.

**GOTHAM.**—The Tiger Lillies, presenting *A One-Night Stand* and *Chow Chow* as the burlesques, and an olio including James E. Cooper, Brown and Robinson, Jules Bennett, La Veen and Cross, Olga Orloff, Le Lueta Cuerdo, Elsie Fay, Mlle. Bartoletti, Julia Natus and a large chorus, attracted large audiences. This week Rice and Barton's company.

**LONDON.**—Relly and Wood's Big Show pleased good audiences last week. Pat Relly distinguished himself, as usual. This week Rose Hill company.

**MINER'S EIGHTH AVENUE.**—Rice and Barton's Big Gaiety company scored a big hit with the patrons last week. This week Vanity Fair.

**MINER'S BOWERY.**—Phil Sheridan's City Sports, including All, Hunter and All, the Pan-American Four, Mills and Beecher and others entertained cleverly. This week World Beaters.

## OBSERVATIONS FROM HARRY HOUDINI.

LONDON, Aug. 30, 1904.  
After a very pleasant voyage on the *Kronprinz Wilhelm* we landed in Plymouth last yesterday, and soon were speeding toward London town. Although I was still moving with that peculiar walk that one cultivates while enjoying (or not enjoying) an ocean voyage, I managed to get about London, and see what news could be picked up. Saw Ahrensmeier give his first performance in the role of a "Cow Boy Man of Mystery" at the Royal Holborn. He was doing an interesting exhibition in hypnotism, and finishing with the breaking of a large stone on the chest of a handsome young woman while she was under the influence, or rather the hypnotic power. The packed house was due, no doubt, to the fact that he is being billed as having cured Hackenschmidt of some illness by the "power of the eye." I would like to mention that Ahrensmeier is the gentleman who some time ago managed to fill the London papers with a controversy regarding his abilities in the hypnotic line, and I think that it is time he repaid his reward. This new act of his will catch on, he is liable to return to Beloit with bags of pounds, pence and other such trifles, which I know the natives of Wisconsin like to collect for rainy days. At least, the undersigned, who hails from Appleton, has the collecting habit. But to other affairs.

The very latest news, and which has not to my knowledge been published up to the time that I am sending this, is that Thomas Barresford has combined ten of his houses and has formed a stock company, limited. From what I can find out, the capital will run into the millions. The theatres in the company are as follows: Zoo, Glasgow; Britannia, Hoxton; Tivoli, Leeds; Tivoli, Birmingham; Hippodrome, Liverpool; Hippodrome, Brighton; Alhambra, Hull; Alhambra, Paris; Empire, Bristol, and Lyceum, London. This tour is certainly going to be without a rival soon if it keeps on expanding.

The Lyceum, by the way, is expected to open at Christmas, and it is arranged that Tiller, the celebrated "Master of Putting on Girl Acts That Are Successes," will stage some kind of a burlesque that will run about fifty minutes. This will be the feature. Next will be the Harmony Four, who have certainly made a wonderful hit all over, and are refusing all kinds of work at all kinds of money.

Oswald Stoll has opened another gigantic success in the Ardwick Green Hippodrome, in Manchester. He is working day and night on his new Manchester Theatre, and thousands of pounds will be forfeited by the various builders if they do not finish their task, so that Mr. Stoll can have his opening Christmas week. With his new place in London, one can easily see that Stoll from Cardiff is wide awake. It may interest him to know that Barresford will possibly hold the reins of Watson's Palace Theatre, in Manchester. Between Barresford and Stoll things certainly look extraordinarily rosy for music hall performers.

Mrs. M. Barber, I hear, is trying to get hold of the Britannia, Hoxton, as she would like to run the "blood and thunder" drama on the "twice nightly" plan. I think it will be a paying venture, but she must obtain the place first. Coming back to the opening of the two new houses, the Lyceum and Coliseum, American performers can read between my lines that there will never be enough acts to go around. If you have an act that you think will do, I can advise

## AN ODD TEAM.



CLINE AND CLARK.

The sketch published on this page, made from life by a London artist, shows an odd combination that would hardly be possible in this country. It represents a vaudeville team called Cline and Clark, whose act was described in *Reynolds's* London letter in a recent issue of *THE MIRROR*. The oddity of the partnership lies in the fact that the man is black and the woman white. They have some queer things in London, and as an old topical song puts it, "this is one of them." An act of this kind put on the stage below the Mason and Dixon line would precipitate another Civil War, and even as far North as New York it is unlikely that the public would stand for the juxtaposition of the races in this way, even in a vaudeville turn. *THE MIRROR* prints this picture merely as a curiosity.

you to take a chance and see what is to be accomplished. I don't mean for you to come over and not hold contracts; I mean that you want to get into correspondence with the reliable agents on this side, and you are liable to hear good news. There are plenty of reliable agents—Anger and Baurer, Nathan Somers, &c.—and at the same time I can highly recommend my representative, Harry Day, whose address is Effington House, Arundel street, Strand.

We will now take a trip via the "Air Line" (hot air) to the Continent, and at the Hansa Theatre, Hamburg, we find our old friend, O. K. Sato, of Komischer Jucker fame, also Staley's transformation act (owned by Dick Staley and run by his brother), and the Three Pattersons, with the bar act. I also note Daisy Jerome, "American danceress."

In Buda-Pest, Hungary, at the Summer garden, Oesbudavar, Johnson and Dean, Stuart, and Morcaschiana are playing return dates, which speaks more for them than anything I could say.

In the Wintergarten, Berlin, among the large-type acts are the Baggesens, plate destroyers; Klein Family, cyclists; Segommer, ventriloquist; Tilly Bebe, with her twelve lions; the Italian Band of twenty-three harpists, and, as a finishing trick, the moving pictures of Hackenschmidt and Jenkins.

Rigo, the erstwhile husband of Princess Chimay, will soon appear in Berlin with a band of packed Hungarian musicians. There is at present quite a lot of excitement in Berlin between Herr Max Lind and the two Russian agents, Levkoff and Behrmann. Herr Lind claims that the two Russians have been sent to Germany to obtain women for the "cabinets," which is a thing that is punishable in Germany. Both gentlemen are busy denying—at a respectable distance, they having been called back to Moscow by some urgent business, their speed being accelerated with the aid of the German police.

Isadora Duncan has silently disappeared from Bayreuth, although she was in the midst of some argument with several of the followers of Wagner and Tannhauser, who did not think that it required talent to dance with the naked feet. From what I can hear, Miss Duncan is given the credit of wishing to appear barefooted in the big operas, and her wish will not be gratified.

A thrifty German, born Jan. 10, 1880, hailing from Reichenbach, Switzerland, and enjoying himself under the name of Adrian Charles Wack, a comedian of the variety stage, is being looked for by the police for having run up a hotel bill of forty-five marks, and then run out of sight of the landlord. It is said he has gone to America. There is a reward of twenty-five marks for his arrest (about \$6.20). This ought to make a lot of "Sherlock Holmes" fellows exert themselves.

Imro Fox, our "Komik Magician," has been trying to speak "Americanism" in Berlin, and has had an encounter with the police. It happened to get into an argument with Max Pollak—not Karl Pollak, people are always getting these two men mixed, they live on the same street, are in the same line of business, book for the same theatres and resemble each other, but then it stops—at any rate, Maxie refused to return a contract that Foxie had signed, and Fox said: "Well, if you don't return my signature, either you will go to the hospital and to the prison, or vice versa." And the bold Max went and had Imro the Timid arrested for threatening him. Fox was taken to the station, but he being a Berliner, with his peculiar manner of speech soon convinced them that he was just making the usual American bluff, and up to the present time I have not heard of them hanging him. Max Pollak will not wear any medals for his bravery.

I don't know how late I may be with the news of the death of Bud Snyder. I hear that he died in South America.

Morock, a trick cyclist, killed himself while trying to throw a somersault after coming out of the Loop the Loop. He had some kind of an arrangement made which would make him throw a somersault after leaving the loop. He went after the trick, was carried from his apparatus covered with blood, and died a few days after. Two of the boards of the loop broke and he was thrown twelve feet into the air.

Regards and best wishes. HARRY HOUDINI.

## VAUDEVILLE IN LONDON.

MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, Sept. 10, 1904.

At the Empire Theatre this week the ballet. High Jinks, entered upon a newer and, if it could be thought possible, a more picturesque phase and one that will indefinitely postpone the promised new production, *Eton*. Thus the travesty upon Faust is replaced in the second half of the ballet by the marvelously quaint Pan and Pierrette, a triumph of Empire scenic display. The setting is Arcadian, and amidst its beauty a charming love story is unfolded. Mlle. Adeline Genee, fresh from her holiday, as Rose Pompon, a graceful Pierrette, naturally turns the animated statue Pan's thoughts to love, much as in the old tale of Pygmalion and Galatea. Pan, by the way, is admirably impersonated by M. Paul Lundberg. Needless to say, being Genee, others, such as Glean and Gloom, two dashing Pierrots, are in love with her. As usual, she is the centre of attraction and every one revolves around her in a very striking manner. Mlle. Zanfretta as Fenella, a fortune teller, is very finished. And the element of humor is produced by a quaint quartette, Fee, Fi, Fo, Fum, who dance very fantastically. The music is of the usual high order accepted at the Empire, noticeable being the "Tarentella" and the fantastic dances, chief of these being due to the ever grotesque Hugh J. Ward as Fum. A new turn on the bill is



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The Herculean Gymnast.

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### W.C. FIELDS

TOURING THE WORLD.

Sept. 12, Empire, Leicester; Sept. 19, Empire, Cardiff; Sept. 26, Empire, Stratford; Oct. 3, Empire, New Cross; Oct. 10, Folies Bergere, Paris.

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Will be seen the remainder of the season in their feature act, McMAHON'S WATERMELON GIRLS.  
A few immediate weeks open. Address good agents, or

TIM McMAHON, Manager, 12 Third Street, Bordentown, N. J.

### J. A. Murphy AND ELOISE Willard

This week, Orpheum, Kansas City, to follow, New Orleans. "Have a Doughnut?"

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### HUME, ROSS and LEWIS

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Sept. 26—Palace, Hull.  
Oct. 3—Empire, New Castle. Address our Agents, CADLE BROS., 105-106 Strand, London, England.

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COLLINS, TERRILL BROS. and SIMON.

"The Majestic Musical Four are musical artists and comedy makers. They have a round of selections and then some comedy. With both they are right up to the minute. The comedy work of the black face fellow keeps the house in a roar."—New Haven Register, Sept. 13, 1904.  
For open time address 115 E. 14th St., New York City.

### BERT HOWARD and LEONA BLAND

OUR ROUTE:

Sept. 19—Chicago Opera House, Chicago; Sept. 26—Grand Opera House, Indianapolis.  
Oct. 3—Columbia, Cincinnati, O.; Oct. 10—Grand Opera House, Memphis; Oct. 17—Hopkins' Theatre, Louisville; Oct. 24—Keith's Theatre, Cleveland; Oct. 31—Circle Theatre, New York; Nov. 7, Orpheum, Brooklyn; Nov. 14, Auditorium, New York.

"The Stage Manager."

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"A Strange Boy."



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This week, Keith's, New York. Sept. 26, Keith's, Philadelphia.

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Kohl and Castle and Orpheum Circuits.

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Highest salaried Vaudeville act carried by any popular priced attraction.  
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Care Ehrich House, 229 W. 38th St., New York.

Here's to the New Boy who has just arrived, May he ever bring joy to both of your lives.  
Those are the wishes of Violet and Searl; But let us all hope that the next one's a Girl. —SEARL AND VIOLET ALLEN

### HOMER B. MASON and MARGVERITE KEELER

Moss and Stoll Tour, England, June 13 to Nov. 7.

WM. MORRIS, Agent.

### The Minstrel Boys, BAILEY and FLETCHER

Biggest kind of a hit everywhere.

All first-class Agents, or 137 West 29th St., New York.

### MAYME REMINGTON

and her

BUNGLE BOO LOO BABIES.

The only act of its kind that always pleases.

### AT LIBERTY NEXT SEASON, THE TROCADERO QUARTETTE

ALL SOLOISTS. ALL PLAY PARTS. SEPT. 12 AND LATER DATES OPEN.

Experienced in Farce-Comedy, Pantomime, Extravaganza, Minstrelsy and Vaudeville.  
Joe Birnes, Representative. For add., 198 W. Polk St., Chicago, Ill.



Dubois and Ramza, American eccentric comedians, who made a decided success in their specialty act, exhibiting new ideas of humor, decides some excellent tumbling. If they worked a little quicker it might be to their advantage. The Delborqs are another pair of first class tumblers who show remarkable agility in their double somersault, throwing over quite a regiment of men. Marguerite Cornille, Charles R. Sweet and the Merkel Sisters go toward forming an excellent evening's entertainment.

Undoubtedly one of the best turns that has yet appeared on this side is that of Homer B. Mason and Marguerite Keeler, who, after touring the Moss houses, made their entry into the metropolis at the London Pavilion. They introduced Hooked by Crook with a neatness and ability that made the sketch appear interesting and natural. There is no necessity for assumption on Miss Keeler's part, as she appears in the role of a society belle, for if I may say so, I would never have mistaken her for anything else, and with her charm added to no mean talent, she hits off the part to perfection. But without question the honors of the evening were due to Mr. Mason, who was humorous and accomplished in one breath. His work at the piano is splendid. Frank Travers is ably assisting Mason and Keeler. In spite of some strong Americanisms, the English audience seemed to "catch on," and they made a decided hit. Celest, the slack wire walker, is most graceful in his work and can be classed among the best of them.

A newcomer to London is Arabella Allen, who introduces the legitimate stage by impersonating several Dickens' characters. As Rosa Dartie she showed a rather good comprehension of the part, and the same can be said of her other efforts. Miss Allen has capital ideas and an intelligent head, and perhaps in her anxiety to become effective in her roles she slightly exaggerates them. Her make-up was throughout very good, especially in the part of Nell's grandfather, and the turn, on the whole, seemed to please. Ross and Grayson are back again on the bill with their previous good comedy, in their skit, The Professor and the Pupil, and the Professor showed himself an adept on the piano, whilst the pupil was most attractive. Emlyn Jones, with his Emerald Ladies Quartette, rouses the patriotic feeling with his Irish songs, but I still think that they (the ladies) devote too much attention to their singing and not sufficient to their appearance, which should be an important feature of their act. Minnie Letta, the sporting girl, with her walking track, left this week for the Continent to teach the French nation how to walk—if they will let her.

Tuesday night at the Oxford a capital programme and a packed house. Turn after turn succeeded each other, not with bewildering speed, for as a matter of fact some of the waits were distinctly lengthy and only the proverbial good-humor of a British audience would have stood the test of gazing between the turns for a lengthy period at the red velvet drop curtain. This, no doubt, the courteous manager, Mr. Gilmer, will soon adjust. Now for the bill of fare: Elaine Ravensberg, fresh from her South African tour, made her sweet voice tell in the operatic incident, The Maid and the Brigands. The stage is well set, and her disarming act is just what enough to open the sensibilities of the numerous women of the audience. Sable Fern, a charming English comedienne, sings the popular Wiltmark number, "Lily of the Valley," in quite the American manner, making every point in the song tell well. She has snap and a winsome personality. Lieutenant Travis is again to the fore with his talking dolls. Travis is a very clever ventriloquist, but his dolls need revising. His "Chelsea Pensioner" is very well done. Terry and Lambert, the Americans, have a very good sketch, acted easily and well, but a bit drawn out. They finish their turn now by a representation of a Bowery boy and girl, the girl chewing gum with great fixity of purpose. They gained applause. Dunville, the funny man, was just Dunville, and I think that will give every information. His "Railway Porter" song is particularly quaint. Then more Americans, Martine and Grossi, as "Continental novelty surprise artists," who work on Continental principles and extract in a very funny way music from everywhere. They have a very effective finale, and altogether the turn is very attractive. Joe Elvin and company in his farcical absurdity, The Wrong House, is very humorous in his way. He enacts the part of a drunken man, and "the touch of nature that makes the world kin" arouses the warm sympathies of the audience when he searches vainly for the keyhole. R. G. Knowles looms largely on the stage. His wit is of a distinct order and quite removed from the English methods. Margaret Ashton, the American soprano, fresh from her Continental vacation, dazzled the onlookers with her fine dress, fine looks and fine voice. Her first song showed her flexible tones to advantage. Then a band song and more applause, and, wonders to relate, in response to deafening applause the management allowed her to return for a third song. I think Miss Ashton herself was surprised at the extraordinary reception she received. Then, juggler and equilibrist, does varied acts with cannon balls and other heavy projectiles. He juggles with billiard balls, having converted himself into a pocketed billiard table. Most of his act is good, but his setting savors too much of a country fair and his comedy is somewhat inferior. Kelly and Gillette, back once more, give their funny act, Fun in a Billiard Room. The whole idea is quaint and the partners are three extraordinarily powerful tumblers. Their jumping in the billiard table and finale are exceedingly clever. The top honors of the evening, however, fell to Wilkie Bard. His wit is clean and produced by legitimate means, there being no striving after effect in any way. Each song was funnier than the last, and the house fairly rose to him. The by-play introduced with an accomplice in the stalls being much to the audience's taste. An event of the evening was the great Georges Hackenschmidt, the "Russian lion," who, as usual, challenged all creation, and of course, threw his man. He sailed for Australia within two weeks' time, where he is sure to be a strong drawing card. The rest of the bill was filled by Maud Esmond, a charming singer; Lily Tiso, a sourette with a great likeness to Julie Mackey; Ray Wallace, mimic, and the Lyons Trio, described as American cake-walk dancers. Mr. Gilmer must be a proud man when he looks evening after evening on such crowded houses as the Oxford now always secures.

The Doherty Sisters are back in London after four months' successful tour in Russia. Cooke and Clinton are topping the bill this week at the Palace Theatre, Aberdeen. Griffin, late of Griffin and Dubois, arrived on the Teutonic last Wednesday.

Mrs. Wilfred Clarke has arrived in London from the Continent. She intends sailing for America within a few days.

Nelson Down has made a big success in Paris with his new illusion act.

George Fuller Golden met with a very serious motor-car accident last Sunday at Brighton and is laid up at the infirmary in that town. Here's to his speedy recovery.

Beatrice Moreland is billed to appear at the Palace Theatre, Bordesley, next week.

Moss' Empires, Limited, have secured a fresh field to build another of their palatial houses, this time in replica of the London Hippodrome. The site is in the West Derby Road, Liverpool, and when the theatre will be erected it is calculated to seat 5,000 people. From the various particulars given it should combine every modern improvement with comfort to general satisfaction.

May Moore Duprez made a genuine success in Australia. She has already sailed from that country for America to spend a few weeks at her home in St. Louis before returning to England to fill her London engagements.

H. H. Heiber sails next Wednesday for New York on the Teutonic.

Sailing to South Africa to-day on the Kidonian Castle are Claire Moore, Billy Hobbs, Hazel Burt, and Ching Ling Foo, with a company of twelve people, and arriving from that port on the Saxon are Daisy Dornier, Marba and Verity, Charles Ashdown, and Charles Leonard Fletcher.

RIVONOC.

## WHERE IS ADAM DAUCHERT?

Any one knowing the whereabouts of Adam Dauchert, or who can give any information as to whether he is living or dead, will confer a great favor by communicating with The Mirror. His sister called at The Mirror office a few days ago and requested the help of the paper in locating her brother, whom she has not seen in twenty years. She heard he had gone on the stage as a dancer and comedian, and for weeks has hunted down clues that have only ended in disappointment. It is possible that he may be playing under another name, and if this meets his eye he will cause great rejoicing by sending his address, which will be forwarded to his sister and brother, who are most anxious to hear from him.

## WILLIAMS WANTS BIG STARS.

Percy G. Williams has authorized Robert Grau to negotiate with Emma Calvé and Jean de Reszke with a view to engaging them to do turns at his vaudeville houses in this city and Brooklyn. He is willing to pay them each \$35,000 for a ten weeks' engagement and will not insist upon their appearing more than once a day.

## ORPHEUM MUSIC HALL OPENED.

The Orpheum Music Hall, on 125th street, was opened on Saturday evening, Sept. 17, with a permanent stock burlesque company. The opening piece was The Japskis, the libretto of which is by Louis De Lange and the music by William Taylor.

## VAUDEVILLE IN BROOKLYN.

Rosario Guerrero was the headline feature at Hyde & Behman's last week. Her offering was the pantomime production of Carmen, which had a summer run at the Lyric Theatre. It is somewhat more pretentious than is usual with a vaudeville attraction, and proved a pronounced success. Pulzora scored heavily in his quick changes: Colby and Way, always in favor, were delightful, entertaining in their clever ventriloquist act; the Exposition Four, in a wealth of good melody, were forced to respond to many encores: Artie Hall, imitable in her con shouting; Mary Hampton, in her melodramatic offering; Ford and Wilson, about the cleverest and most unique dancing act in vaudeville; and Kelly and Ashby, completed the bill.

At Watson's Theatre this week the Molasso Troupe headline the olio. Others are Ardelle and Bayard, the Three Polos, Weston and Raymond, Burke and McAvoy, and Annie Morris. Thursday night an Irish dancing contest will be the feature. The burlesque will be Holt and Wolff. McIntyre and Rhea, in a clever eccentric comedy act, and the Musical Bennetts, were the pleasing features of last week's olio.

At Henderson's this week the Melani Trio, Koppe and Koppe, Grant Jamieson, Maud Harris, Foster and Foster, Browning Sisters and company, Harry Wardell, Murphy and Andrews, Wiltzie and West, Hattie Leary, Kingston Girls, and Archer's Philippine Girls.

Dreamland and Luna Park are at their best. The Bankers' Convention and Democratic editors gave new life to both places on the evening of their visit. Mardi Gras Days are September 21, 22 and 23, and every energy is being turned toward making them the greatest events in Coney's history.

The appearance of Henry Clay Barnabee at the Orpheum last week was probably the most startling event of the coming vaudeville season, will entertain and place vaudeville on a higher plane than it ever was before. Mr. Barnabee scored an unusual hit, and proved to be in no sense a "cold brick," as many top liners from legitimate circles have been styled; his offering was a clever little musical trifler, entitled The Opera King, and wonderfully well adapted to the vaudeville demand. He appeared in the conventional disguise of a millionaire, an unfamiliar role, who has become tired of a designing theatrical manager by agreeing to back his opera company. There is just enough comedy and action to serve the purpose of giving point to the different musical efforts. Barnabee's songs were all rendered in his inimitable style, and won him great applause. His support was of the best. Too much cannot be said of Ruth Peebles as the prima donna. She captured the hearts of the audience the moment she stepped upon the stage. Her every action was deliciously fresh and breezy, and there was so much that charmed in her singing that her being on the bill was one of the most delightful features of the evening. Campbell and Donald, and Meta Carson were capital in the other roles.

Another interesting feature of the bill was the Carter De Haven Sextette. It is an exceptionally high class offering of the electrical effects and costuming being a special feature. Carter is the same agile little dancer and has wonderfully improved in his ease and dramatic ability. "Miss" Lynn, who supported him in their little dramatic dialogue, is also deserving of great praise. The musical numbers are capital, but it is in the dancing that they excel. There is a certain energy and abandon about their work that denotes pure enjoyment, and would do credit to such a master as Ned Wayburn. Rose Haven, in her piano work: Rose Malone, the Lynn Sisters and Carrie Bowman were the supporting "five." Ernest Hogan was as happy as ever in a little monologue work and some new songs. He sang a new descriptive song, gave him great scope for some clever work, and put him in his element. It is by far the best single turn he has given us. Willy Zimmerman proved a wonderful genius in impersonations of famous leaders, and Miller Capell, in her clever equine act, scored as usual. Hayes and Healy were a big laughing hit in their novel act, and Gus Williams, always a favorite, made a strong impression in his talk. Arthur Daguerre and Carlos, the equilibrist, completed the bill. This week McIntyre and Heath, Frank and Jen Latona, Sponner's Bears, Clarice Vance, Grace Parotta and Millinery Maids, Jack Norworth, Smiley and Thomas, Theresa, Doreval, Stein Eretto Family, and Rosaire and Doretto. Lafayette was unable to put on his whole attraction at the Music Hall, Brighton Beach, but made a good impression in the part he did play. He has combined every phase of the business, and now offers a circus, of which Mlle. Alne, in hood rolling, scores a pronounced hit; comic opera and ballet featuring Mme. Zinade De Grenada; minstrelsy, by the Minstrel Minstrels; Grand Opera, under the title of The Diver's Dream; tragedy, in the pantomime act, The Pearl of Bhutan. In every detail is seen the master hand of Lafayette, and with the proper stage this new combination should prove the best thing he has ever offered. He closes the season at the Music Hall.

GEORGE TERWILLIGER.

## VAUDEVILLE JOTTINGS.

Reports from out of town indicate that the very favorable verdict passed upon Carleton Macy and Maud Edna Hall, in a timely Awakening, when they played at Proctor's a few weeks ago, has been more than confirmed by the success of their present tour. The proof of their success lies in the fact that they have booked a number of return engagements.

Charles Leonard Fletcher has sent to THE MIRROR a number of clippings from the leading papers of Cape Town, South Africa, that prove his specialty to have been one of the principal hits of a strong bill. He has added impersonations of Charles Dickens and some of the best-known characters in his novels to his already long list, and they seem to have met with pronounced approval.

Edgar Foreman is now doing a monologue in vaudeville and is meeting with success.

Al Lawrence will sail for Europe on Oct. 22, and will open at Glasgow, Scotland, on Nov. 7, for a nineteen weeks' tour of the Barnardos house. He will be sadly missed from the programmes on this side of the water, and will be sure of a cheery welcome when he returns.

Charles T. Aldrich, after his long summer run at Hammerstein's Paradise Garden, sailed for Europe on the Majestic on Sept. 14. He will fill engagements in London and in the leading music halls on the Continent.

Murphy and Beck's vaudeville co. closed a successful season of eight weeks at Lakeside Park, Saratoga, Ont., on Sept. 10. On Sept. 19 they started a tour of the Main Line Circuit, which runs from Saratoga to Montreal, and covers a period of 36 weeks. They carry their own band and orchestra and special scenery and printing.

W. E. Nankerville's Haverly's Minstrels, which opened their season on July 30, have been moving along very smoothly ever since. Billy Van is still the big card with the company, but Jimmy Wall, Marie and Conly, Herbert Swift, Young Brothers, Clayton, Jenkins and Jasper, Walter A. Wolfe, William Boyer, Franklin A. Battle, William Moon, Walter Dorsey and S. A. Nankerville are not far behind. Joseph Norton is the musical director of the co.

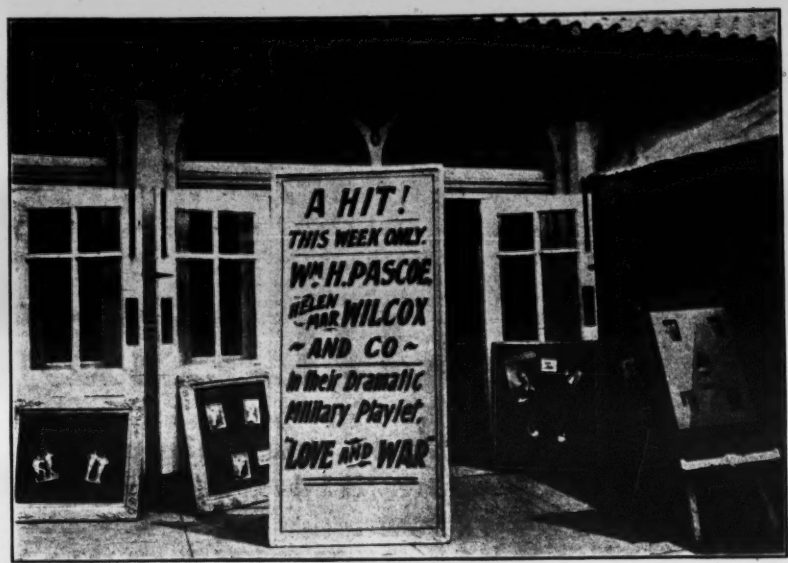
Edward Shiel, a retired lion tamer, who was the proprietor of the Glendale Hotel, Jersey City, died of blood-poisoning in Newark, on Sept. 12. A few days before his death he had playfully put his hand through the bars of a lion's cage in a park in Newark, and his right arm was terribly torn by the animal's teeth.

Frank C. Bostock sailed for Paris last week on the "Kaiser Wilhelm Der Grosse," to look after the opening of his Paris Hippodrome early in October. Part of his animal act, which he has been perfecting and the rest will follow when Dreamland closes for the season.

Edward Corbett, the well-known promoter of pub-

## VAUDEVILLE.

## In Vaudeville Permanently



"The prettiest sketch seen in vaudeville."—Boston Traveller.  
 "Love and War is a well played sketch and should prove a big vaudeville success."—Telegraph  
 "The best attraction on the bill at Keith's."—N. Y. World.  
 "Situation and climax enough for a four-act play."—Brooklyn Eagle.  
 "A combination of Comedy and Melodrama with numerous amusing and dramatic situations."—Boston Herald  
 FOR TIME ADDRESS YOUR AGENT.

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## Holcombe, Curtis AND Webb

## "Purveyors of Mirth and Melody"

Here's delight for one and all.  
 Be he Autocrat or Pleb,  
 Go to Circle Music Hall,  
 Hear Holcombe, Curtis and Webb.

licity, who has been editing a paper at Coney Island this Summer, is one of the leading spirits in the great Mardi Gras festival which will bring the season at the island to a close in a blaze of glory on Wednesday, Thursday and Friday of this week. Mr. Corbett is a man of many ideas, and it will be strange if a number of happy surprises will not be sprung on the public during this celebration, which will be the finest that Coney Island has ever known. Over \$25,000 has been subscribed by the proprietors of the various amusement enterprises, and immense crowds are expected.

Helena Frederick met with such a cordial reception last week at Hurlig and Seamon's that she has been retained for a second week. She will make an entire change in her repertoire.

Davis and Walker have closed a very successful season over the Frank Melville Circuit of Parks, and opened in Watertown, N. Y., for the season with the Emma Bunting co. on Sept. 5.

Ben Teal and Sam Marion are very busy directing the rehearsals of Higgle-Piggle, which will open the season at Weber's Music Hall in the near future.

Mary Baker is appearing as Golden Rod in Dreamland, the new production that the Royal Lilliputians are presenting this season.

Emmett Lennon reports that the Castle Square Quartette, who sing selections from The Bohemian Girl in costume, and also do a straight act in evening dress, are meeting with success at Cleveland's Theatre, Chicago, where they are now in their second week.

Mrs. Charles Hecow presented her husband with a bouncing eight-pound baby boy at Chillicothe, O., on Sept. 16. Mother and child are doing splendidly.

Jack Mason's Society Belles, with new costumes and songs, will open next Monday for a tour of the Keith Circuit, their bookings extend into next June.

Mabel Lloyd has left The Isle of Spice and has joined Jack Mason's Society Belles, who open on the Keith Circuit on Sept. 26, at the Union Square.

Letty will be burlesqued at the opening performance of Lew Fields' Theatre. Glen McDonough is now at work on the libretto.

The report that Josephine Cohan had sprained her ankle during a performance at the New Amsterdam Theatre last week is denied.

Louise Dolinger, a famous lion tamer, was badly injured by one of her beasts at St. Cloud, near Paris, last week. The incident happened while she was giving an exhibition and was witnessed by a large number of women and children.

Bonita and her midgets were summoned to court on Friday last by an agent of the Gerry Society. The little colored people were charged with singing without a permit at the Fifth Avenue Theatre on Sept. 5. The case was put over for further examination and the children were placed in charge of the Society.

Cogan and Bancroft closed a successful Summer season of two weeks at the J. J. Flynn Park Circuit on Sept. 10 and opened Sept. 12 at Freebody Park, Newport, R. I., with Shedy's Theatre, New Bedford, Mass., to follow.

## VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blank space will be furnished on application. The names of performers with combinations are not published in this list.

Aston Brothers—Electric Park, Newark, N. J., 19-24.  
 Acrobatic Girls, Eight—Polles Bergere, Paris, France—Indefinite.  
 Adami and Taylor—Pastor's, N. Y., 19-24. H. and B. Brooklyn, 26-Oct. 1.  
 Addison and Livingston—Bon Ton, Salt Lake City, 19-24.  
 Adler, Flo—Hopkins, Louisville, Ky., 25-Oct. 1.  
 Agout and Weston—Haymarket, Chicago, 19-24.  
 Albion, The—Lincoln, Neb., 19-24.  
 Albertus and Bartram—Fair, Bay City, Mich., 20-22.  
 Palais d'Ete, Brussels, Belgium, Oct. 7-20.  
 ALDRICH, CHARLES T.—Empire, Blackburn, Eng., Oct. 3-8.  
 Alexander and Kerr—Poll's, Waterbury, Conn., 19-24.  
 Poll's, Hartford, 26-Oct. 1.  
 All and Peller—Auditorium, Phila., 19-24.  
 Allre and Caville—Novelty, Oakland, 19-24.  
 Allen, Leon and Bertie—Young's, Atlantic City, N. J., 19-24.  
 Allen, Searle and Violet—C. O. H., Chicago, 19-24.  
 G. O. H., Indianapolis, 26-Oct. 1.  
 Allison, Mr. and Mrs.—Circle, N. Y., 19-24. Orpheum, Brooklyn, 26-Oct. 1.  
 Alpine Family—Family, Butte, Mont., 19-24. Cneograph, Spokane, Wash., 26-Oct. 1.  
 Amalia, Manola Family—Fair, Perry, N. Y., 19-24.  
 Anderson and Briggs—O. H., Fall River, Mass., 19-24.  
 Andrews and Feld—Haymarket, Chicago, 19-24.  
 Archer's Philippine Girls—Henderson's, Coney Island, N. Y., 19-25.  
 Ardelle and Bayard—Watson's, Brooklyn, 19-24.  
 Ardelle and Leslie—Garden, Lima, O., 19-24.  
 Aronson, Ada—Trent, Trenton, N. J., 19-24.  
 ASHTON, MARGARET—Oxford, London, Eng., 19-24.  
 ASHTON, THE—Poll's, Bridgeport, Conn., 19-24.  
 Atlanta, La Belle—Fair, Bay City, Mich., 20-22.  
 Palais d'Ete, Brussels, Belgium, Oct. 7-20.  
 Atherton, Agnes—Garden, Canton, O., 19-24.  
 Avery and Healy—Bijou, Marlinton, W. Va., 19-24.  
 Ayon Comedy Four—H. and B., Chicago, 19-24.  
 Baggesons, The—Wintergarten, Germany, 19-30.



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 Address A. C. MIRROR

Bailey and Madison—Moore's, Detroit, Mich., 19-24.  
 Shea's, Cleveland, 26-Oct. 1.  
 Ballerini, Clara—Atlantic City, N. J., 19-24. Trent, Trenton, N. J., 26-Oct. 1.  
 Barnaby, Henry Clay—Circle, N. Y., 19-24.  
 Barr and Evans—Howard, Boston, 19-24.  
 Bateson, Tom—Boston, 19-24.  
 Bates Trio—H. and B., Chicago, 19-24.  
 Baums, Three Marvelous—Exposition, St. Louis—Indefinite.  
 Bean and Butler—A. and S., Boston, 19-24.  
 Bedini and Arthur—Keith's, Baltimore, 19-24.  
 Beecher, Will S.—Manhattan, Norfolk, 26-Sept. 24.  
 Beemer and Juggling Girl—Unique, Kansas City, 18-24.  
 Belford, Mr. and Mrs. Al. G.—Bijou, Duluth, Minn., 3-15.  
 Belmont, Joe—Proctor's 23d St., N. Y., 19-24.  
 BERGERE, VALERIE—Columbia, Cincinnati, 18-24. G. O. H., Indianapolis, 26-Oct. 1.  
 Berry and Berry—Norumbega, Boston, 19-24.  
 Binney and Watson—Haymarket, Chicago, 19-24.  
 Binney and Chapman—Wirth's Palm Garden, 19-Oct. 8.  
 Blanche, La Belle—Shea's, Toronto, 19-24.  
 Blockson and Burns—Shea's, Toronto, Can., 19-24.  
 Bloor and Cooper—H. and B., Brooklyn, 19-24.  
 Bloom and Cooper—H. and B., Brooklyn, 19-24.  
 Bondas, Bending—Electric Park, Newark, N. J., 19-24.  
 Bond, Frederick—Keith's, Providence, 19-24.  
 Boniface and Waltzinger—Cook's, Rochester, N. Y., 19-24.  
 Brani and Navarro—G. O. H., Indianapolis, 19-24.  
 Brady and Hamilton—Unique, Winnipeg, Man., 19-24.  
 Bradsy, The—Arcade, Toledo, 19-24.  
 Branson and Wyley—Keith's, Providence, 19-24.  
 Brennan, Musical—Star, Atlanta, Ga., 19-Oct. 8.  
 Bright Brothers—Portland, Portland, Me., 19-24.  
 Brown, Harris and Brown—Hopkins, Louisville, Ky., 19-24.  
 Brown and Wright—Young's, Atlantic City, N. J., 19-24.  
 Browne, Harry—Keith's, Phila., 19-24.  
 Brown, Harry—Keith's, Phila., 19-24.  
 Browne, Whistling Tom—Polles Bergere, Paris, France, 1-30. Empire, London, Oct. 3—Indefinite.  
 Browning Sisters—Henderson's, Coney Island, N. Y., 19-24.  
 Bruce and Dalgarno—Auditorium, Phila., 19-24.  
 Bruno and Russell—G. O. H., Pittsburgh, Pa., 19-24.



Bryant and Saville-Trent, Trenton, N. J., 19-24.  
 Woolworth's, Lancaster, Pa., 26-Oct. 1.  
 Buckner, Arthur-H. and B., Chicago, 19-24.  
 Burke and McAvoy-Watson's, Brooklyn, 19-24.  
 Burke and La Barre-Poll's, Hartford, Conn., 19-24.  
 Burke, Moller and Teller-Tivoli, Sydney, Aug. 8-10.  
 Burke, Jungling-Unique, Los Angeles, 19-24.  
 Burt, Anna-John Park, Longwood, O., 19-24.  
 Burt and Brooks-Orpheum, Los Angeles, 18-Oct. 1.  
 Burton and Glenn-Dime Museum, Phila., 19-24.  
 Burton's Dogs-Proctor's 125th St., N. Y., 19-24.  
 Bush-Devere-Trio-Proctor's, Newark, N. J., 19-24.  
 Bush, Frank-H. H., 26-Oct. 1.  
 Byrne and West-Empire, Anaconda, Mont., 18-24.  
 Edison, Spokane, Wash., 25-Oct. 1.  
 Caffrey and Grant-People's, Lowell, Mass., 19-24.  
 Casino, Manchester, N. H., 26-Oct. 1.  
 Calais, Juan A.-Hippodrome, London, Eng., indefinite.  
 Campbell and Canfield-Portland, Portland, Me., 19-24.  
 Campbell, Milly-Hammerstein's, N. Y., 19-24.  
 Carbery and Stanton-C. O. H., Chicago, 19-24.  
 Carle's Dogs-Hathaway's, New Bedford, Mass., 19-24.  
 Carlton, Al-Kelth's, Phila., 19-24.  
 Carlin and Otto-G. O. H., Pittsburgh, 19-24. Kelth's, Cleveland, 26-Oct. 1.  
 Carlyle, Gladys-Empire, San Francisco, indefinite.  
 Carrie, Mlle.-Unique, Winnipeg, Can., 19-24.  
 Carroll, William F.-Auditorium, Phila., 19-24.  
 Carter and Teller-Howard, Boston, 19-24.  
 Carter De Haven-Sextette-Kelth's, Providence, 19-24.  
 Cartwright and Harris-Kelth's, N. Y., 19-24.  
 Cassad and Devere-Bijou, Eau Claire, Wis., 19-24.  
 Castle and Collins-Kelth's, Phila., 19-24.  
 Castle Square-Carnegie, Cleveland, 19-24.  
 Caswell, Maude-Theatre des Nouveaux, Cairo, Egypt, 15-Oct. 15.  
 Chamberlains, The-Folies Marigny, Paris, France, 1-10.  
 Chameroys, The-Kelth's, N. Y., 19-24.  
 Charmion-Orpheum, Kansas City, 18-24.  
 Chasins-Kelth's, Boston, 19-24.  
 Chiquilla and Newell-Shore View Park, Jamaica, N. Y., 19-24.  
 Chums, Two-Fair, Newport, Pa., 19-24.  
 Clark and Florette-Victoria, N. Y., 19-24.  
 Chihuahua-Trio-Pastor's, N. Y., 19-24.  
 Claxton Brothers-Haymarket, Chicago, 19-24.  
 Clifford and Burke-Shea's, Toronto, Can., 19-24.  
 Cogan and Bancroft-Shea's, New Bedford, Mass., 19-24.  
 Coghlan, Rose-Keeney's, Brooklyn, 19-24.  
 Cohen, William-Dime Museum, Phila., 19-24.  
 Colby and Way-H. and S., N. Y., 19-24.  
 Cole and Clemmens-Howard, Boston, 19-24. A. and S., Boston, 26-Oct. 1.  
 COLE AND JOHNSON-Shea's, Buffalo, 19-24.  
 Collins and O'H., Pittsburgh, 19-24.  
 Kelth's Cleveland, 26-Oct. 1.  
 Columbian, The-G. O. H., Indianapolis, Ind., 19-24.  
 Columbia, Cincinnati, 26-Oct. 1.  
 Conlin and Hastings-Howard, Boston, 19-24.  
 Connelly and Howard-Howard, Boston, 19-24.  
 Conway and Leland-Marselles, France, 9-23. Toulon 24-30.  
 Cook and Harris-O. H., Alton, N. Y., 19-24.  
 Cooke and Robert-Palais d'Ete, Brussels, Belgium, 19-24.  
 CRANE, GARDNER, MR. AND MRS.-Portland, Portland, Me., 19-24. Mechanics', Salem, Mass., 26-Oct. 1.  
 Crane, Lawrence-G. O. H., Pittsburgh, 19-24.  
 Cullen, James-H. H., Toronto, Can., 19-24. Cleveland, 26-Oct. 1.  
 Curtis and Adams-Kelth's, N. Y., 19-24.  
 Cuttys, Six Musical-Shea's, Toronto, Can., 19-24.  
 Dagwell, Annie-Proctor's, Newark, 26-Oct. 1.  
 Daley and Devere-Kelth's, Providence, 19-24.  
 Damm Brothers-Howard, Boston, 19-24.  
 Dan, Strik and Lou-Howard, Boston, 26-Oct. 1.  
 Daniels, Walter-Kelth's, Boston, 19-24.  
 Darrow, Mr. and Mrs. Stuart-Haymarket, Chicago, 19-24.  
 Davis, Camille-Auditorium, Phila., 19-24.  
 Davis, Will Thompson-Pastor's, N. Y., 19-24.  
 Davonne Sisters-H. and B., Brooklyn, 19-24.  
 DAY, G. O. H., New Bedford, 19-24.  
 De Acos, Two-Bradburg's, Phila., 19-24.  
 Deacon and Walker-Olympic, N. Y. C., 5-indefinite.  
 Dean, Laura-Woolworth's, Lancaster, Pa., 19-24.  
 Dean, Ralph-Palace, London, Eng., 12-Oct. 22.  
 DE BIERRE, ARNOLD-Hippodrome, Birmingham, Eng., 19-24.  
 Delano, Major-Fair, Rochester, N. H., 19-23.  
 Delara, Pepita-Jefferson, Portland, Me., 19-24. Bangor, Me., 26-Oct. 1.  
 Dell, Dr. Luigi-Cole's, Rochester, N. Y., 19-24.  
 Dell and Fendall-Sisters-Bijou, Oshkosh, Wis., 19-24.  
 Bijou, Eau Claire, 26-Oct. 1.  
 Delmore and Darrell-G. O. H., Indianapolis, 19-25.  
 Delmore and Lee-Proctor's 23d St., N. Y., 19-24.  
 Delmore and Wiers-Kelth's, Phila., 19-24.  
 Delmore Sisters-Orpheum, Kansas City, 18-24.  
 De Muths, The-Pastor's, N. Y., 19-24.  
 Derenda and Green-Columbia, Cincinnati, 19-24.  
 Devaro and Curtis-Haymarket, Chicago, 19-24.  
 Deven, Hubert-Pastor's, N. Y., 19-24. Proctor's 125th St., N. Y., 26-Oct. 1.  
 Devoy, Emmet-Orpheum, Denver, 18-24. Orpheum, St. Joe, Mo., Oct. 2-7.  
 Diamonds, The-Tee-Hopkins', Louisville, Ky., 19-24.  
 Dillon, Robinson's Park, Fort Wayne, Ind., 26-Oct. 1.  
 Dillon Brothers-Columbia, Cincinnati, 19-24.  
 Dillon, John-C. O. H., Chicago, 19-24.  
 Dixey, Henry E.-Kelth's, Baltimore, 19-24.  
 Dora, Professor-H. H., New Bedford, Mass., 19-24.  
 DORVILLE, SISTERS-Oxford, London, 19-24.  
 Doll, Alice Lyndon-Cook's, Rochester, 19-24. Temple, Detroit, 26-Oct. 1.  
 Don and Thompson-C. O. H., Chicago, 19-24.  
 Dorsey, Professor-H. H., Phila., 19-24.  
 Dorgeval, Therese-Orpheum, Brooklyn, 19-24.  
 Dorsey and Russell-Star, Phila., 19-24.  
 Doss-A. and S., Boston, 19-24.  
 Doss, Nelson-Folies Bergere, Paris, France, 1-20.  
 Doyle and Nelson-Dime Museum, Phila., 19-24.  
 Doyle and Nelson-Dime Museum, Phila., 19-24.  
 Doyle, Edward-Gale, Phila., 19-24.  
 Drane, Sam-Dime Museum, Phila., 19-24.  
 Drawee-C. O. H., Chicago, 19-24.  
 Drew, Mr. and Mrs. Sydney-Orpheum, New Orleans, 19-24.  
 Dunbars, Four Casting-Jefferson, Wis., 19-24. Grand Rapids, Mich., Oct. 3-8.  
 Duncan, A. O'H., Boston, 19-24.  
 Dupont, Mary-Chase's, Washington, 19-24.  
 Earle and Earle-Palace and La Scala, London, Aug. 8-Oct. 1.  
 Earle and Wilson-H. and B., Brooklyn, 19-24.  
 ECKHOFF AND JOHNSON-Poll's, Waterbury, Conn., 19-24. Poll's, Bridgeport, 26-Oct. 1.  
 Eldridge, Press-Circle, N. Y., 19-24. Orpheum, Brooklyn, 26-Oct. 1.  
 Elmore Sisters-Keeney's, Brooklyn, 19-24.  
 Eltrym, Broome-Hopkins', Louisville, Ky., 18-24.  
 G. O. H., Memphis, Tenn., 25-Oct. 1.  
 Emerson and Omega-Haymarket, Chicago, 19-24.  
 Emmerson, Frank-Dime Museum, Phila., 19-24.  
 Empire Comedy-Orpheum, New Orleans, 18-24.  
 English Girls, Eight-H. and B., Chicago, 19-24.  
 Erroll and Wilson-Shields Park, Portland, Ore., indefinite.  
 Eramonde, Mr. and Mrs.-Cincinnati, 19-24.  
 Evans, George-G. O. H., Pittsburgh, 19-24.  
 Evans, May-Proctor's 5th Ave., N. Y., 19-24.  
 Everhart, The Great-Apollo, Vienna, Austria, 1-30.  
 Exposition Four-Auditorium, Phila., 19-24.  
 Falando-Empire, Anaconda, Mont., 19-24.  
 Fantasia, Two-Grand Vancouver, 19-24. Central, Everett, Wash., 26-Oct. 1.  
 Farley, James and Bonnie-Orpheum, San Francisco, 25-Oct. 8.  
 Felix, Barry and Barry-Orpheum, Kansas City, 19-24.  
 Ferguson and Dupree-Jeffers, Saginaw, Mich., 19-24.  
 Ferrar and Cole-Orpheum, Utica, N. Y., 19-24.  
 Ferrell Brothers-Columbia, Cincinnati, 19-24.  
 Fickett, George-Midway, St. Louis, 5-24.  
 Fields, Happy Fanny-Shoreditch and Collins, Eng., 12-24. Tivoli and Oxford 26-Nov. 5.  
 FIELDS, W. C.-Empire, Cardiff, 19-24. Empire, Stratford, 26-Oct. 1.  
 Fields and Hanson-Proctor's Newark, N. J., 19-24.  
 Filippino Girls-Woolworth's, Lancaster, Pa., 19-24.  
 Finlay and Burke-Kelth's, Providence, 19-24.  
 Fisher and Carroll-Kelth's, Baltimore, 19-24.  
 Fisher and Johnson-Howard, Boston, 19-24.  
 Fisher, Mr. and Mrs. Perkins-Shea's, Toronto, Can., 19-24.  
 FLETCHER, CHARLES LEONARD-London, Eng., 26-indefinite.  
 Flore, Nellie-Cilla, Hartford, Conn., 19-24.  
 Florence Sisters-C. O. H., Chicago, 19-24. Haymarket, Chicago, 26-Oct. 1.  
 Fonner, Evelyn-Howard, Boston, 19-24.  
 Fontinello, The-Fair, Hampton, Ia., 19-24.  
 Forbes, B. F.-O'Brien, Ufa, 19-24.  
 Ford and Gehru-Kelth's, Cleveland, 19-24.  
 Ford and West-Norumbega, Boston, 19-24.  
 Ford and Wilson-Cook's, Rochester, N. Y., 19-24.  
 Temple, Detroit, 26-Oct. 1.  
 Ford Sisters-Mechanics', Salem, Mass., 19-24. Kelth's, Boston, 26-Oct. 1.  
 Ford, Dick-Henderson's, Coney Island, N. Y., 19-24.  
 Foster, Ed-Woolworth's, Lancaster, Pa., 19-24.  
 Foster and Foster-Henderson's, Coney Island, N. Y., 19-25.  
 Fox and Howard-Novelly, San Francisco, 19-24.  
 Fox and Melville-Hippodrome, Stoke-on-Trent, Eng., 19-Oct. 1.  
 Francell and Lewis-Arcade, Toledo, O., 19-24.  
 Frederick, Helena-H. and S., N. Y., 19-24.  
 French, Henri-Cook's, Rochester, N. Y., 19-24.  
 Friend, Geo.-Orpheum, Utica, N. Y., 26-Oct. 1.  
 Frye and Allen-Bijou, Duluth, Minn., 19-24.  
 Fulcrum, N. Y., 19-24.  
 Gallagher and Hild-Auditorium, Phila., 19-24.  
 Gallitz-Hopkins', Louisville, Ky., 19-24.  
 Gardiner and Vincent-Pastor's, N. Y., 19-24.  
 Gardiner Children, Three-Jeffers, Saginaw, Mich., 19-Oct. 1.  
 Gardner and Stoddard-Hedrich's, Astoria, Ore., 19-24.

Garrison, Jules and Ella-Empire, Hoboken, N. J., 19-24.  
 Garson, Marion-Proctor's 125th St., N. Y., 19-24.  
 Gasch Sisters-Kelth's, Boston, 19-24.  
 Gebest Sisters-Hathaway's, New Bedford, Mass., 19-24.  
 Gerard, Helene-Temple, Detroit, 19-24.  
 Germain, Sig.-Kelth's, N. Y., 19-24.  
 GILLESPIE, E. J.-Electric, Newark, N. J., 19-24.  
 GILLMAN AND MURRAY-Palace, London, Eng., 24-indefinite.  
 Gillman, Werner-Kelth's, Phila., 19-24.  
 Gillman and Countess-Electric Park, Newark, N. J., 19-24.  
 Gilson and Hart-Pastor's, N. Y., 19-24.  
 Gleason, John and Bertha-Kelth's, Baltimore, 19-24.  
 Glenroy, James Richmond-Proctor's, Albany, 19-24.  
 Glenn, N. Y., 26-Oct. 1.  
 Gogin and Davis-Empire, Stratford, Eng., 19-24.  
 Golden Gate Quintette-Norumbega, Boston, 19-24.  
 Golden, George Fuller-Palace, London, Eng., indefinite.  
 Goldman, Lotta-Alcazar, Denver, indefinite.  
 Goodwin, Doris-Hathaway's, New Bedford, Mass., 19-24.  
 Gotham Comedy Four-Shea's, Buffalo, 19-24.  
 Grayce, Margaret-Unique, Winnipeg, Can., 19-24.  
 Green, Victor-Kelth's, Phila., 19-24.  
 Griffith, O. B.-Fort Williams, Can., 19-24.  
 Grimm, Lores-Proctor's 23d St., N. Y., 19-24.  
 Guerrero, Rosario-H. and B., Chicago, 19-24.  
 Haines and Hart-Easton, Pa., 19-24.  
 Haines and Vincent-Providence, 19-24.  
 Hall, Artie-H. and S., N. Y., 19-24.  
 Hamill, Fred J.-Haymarket, Chicago, 19-24.  
 Hamilton and Wiley-Criterion, Tampa, Fla., 19-24.  
 H. and J. Forrester-Columbia, Cincinnati, 19-24.  
 Hanson, Mildred-Proctor's 23d St., N. Y., 19-24.  
 Harcourt and Kane-Auditorium, Houston, 19-25. O. H., Texarkana, Tex., 26-Oct. 2.  
 Harcourt, Frank-O. H., Texarkana, Tex., 19-25. O. H., Tex., 26-Oct. 2.  
 Harcourt, William-Portland, Portland, Me., 19-24.  
 Hardie, Tom-Orpheum, Springfield, O., 19-24.  
 Harding and Ah Sid-Pastor's, N. Y., 19-24.  
 Hardman, Jack-Howard, Boston, 19-24.  
 Harmony Four-Winter Garden, Berlin, 12-Oct. 15.  
 Harrigan, James-Kelth's, N. Y., 19-24.  
 Harris, Maud-Henderson's, Coney Island, N. Y., 19-25.  
 Harrison Family-A. and S., Boston, 19-24.  
 Hart and Lee-Empire, Dublin, 19-24. Empire, Liverpool, Eng., 26-Oct. 1.  
 Harvey Comedy Co.-Olympic, Chicago, 19-24. Haymarket, Chicago, 26-Oct. 1.  
 Haskell, Lancelotti-Kelth's, Philadelphia, 19-24.  
 Hathaway and Walton-Columbia, St. Louis, 19-24.  
 Hayman, Mr. and Mrs.-Kelth's, Phila., 19-24.  
 Hearn and Lewis-Coeur d'Alene, Spokane, Wash., 19-24. Family, Butte, Mont., 19-24.  
 Hebert and Rogers-Howard, Boston, 19-24.  
 Heclows, The-Olympia Park, Chattanooga, Tenn., 19-24.  
 Heeley and Meeley-Empire, Leicester, Eng., 19-24.  
 HELEN, A. and S., N. Y., 19-24. Cristal, Marseilles, France, 18-30. Toulon, Oct. 1-6.  
 HENGLER SISTERS-H. and B., Brooklyn, 19-24.  
 Henderson and Ross-Delmar Garden, St. Louis, 18-24.  
 Herra, Charles-Kelth's, Providence, 19-24.  
 Herbert's Dogs-Kelth's, Providence, 19-24.  
 Herrmann, Madame Adelaide-Victoria, N. Y., 19-24.  
 HERMANN, THE GREAT-Temple, Detroit, 19-24.  
 Hilda, Mlle.-Fair, Batavia, N. Y., 19-24.  
 Hines and Remington-H. and B., Brooklyn, 19-24.  
 H. and S., N. Y., 26-Oct. 1.  
 Hodges and Elton-Haymarket, Chicago, 18-24. Columbia, St. Louis, 19-24.  
 Hodges and Launchmore-Cleveland's, Chicago, 19-24.  
 Hoey and Lee-Orpheum, New Orleans, 19-24.  
 Hoffman and Pierce-H. and S., N. Y., 19-24.  
 HOGAN, ERNEST-Victoria, N. Y., 19-24.  
 Hodge and Curtis-Kelth's, Phila., 19-24.  
 Orpheum, Brooklyn, 26-Oct. 1.  
 Holden, George-Proctor's, Newark, N. J., 19-24.  
 Holden and Florence-Proctor's 5th Ave., N. Y., 19-24.  
 Hood and Blenheim-Pastor's, N. Y., 19-24.  
 Howard and Anderson-Norumbega, Boston, 19-24.  
 Howard and Bland-C. O. H., Chicago, 19-24. G. O. H., Indianapolis, 26-Oct. 1.  
 Howard Brothers-Kelth's, Boston, 19-24.  
 Howland, Stuart-Hopkins', Louisville, Ky., 19-24.  
 Orpheum, New Orleans, 26-Oct. 1.  
 Hughes, F. D.-Dime Museum, Phila., 19-24.  
 Hughes, Musical Trio-Orpheum, St. Joseph, Mo., 19-24.  
 Hunt, Ross and Lewis-Empire, Leeds, Eng., 19-24.  
 Palace, Hull, 26-Oct. 1.  
 Huntington, Wright-Cleveland's, Chicago, 19-24.  
 Huntings, Four-Victoria, N. Y., 19-24.  
 Hunt, Gabeila-Watson's, Brooklyn, 19-24.  
 Hutchinson and Lamb-C. O. H., Chicago, 19-24.  
 Innis and Ryan-Kelth's, Phila., 19-24.  
 Irish, Annie-Kelth's, Phila., 19-24.  
 Jacksons, The-Orpheum, New Orleans, 19-24.  
 Jackson, The Great-Henderson's, Coney Island, N. Y., 19-25.  
 Jennings and Renfrew-Howard, Boston, 26-Oct. 1.  
 Jewell's Mankins-Temple, Detroit, 19-24.  
 Johnson and Dean-Apollo, Vienna, Austria, Sept. 1-19-24.  
 Johnson and Wells-Columbia, St. Louis, 19-24. Grand Milwaukee, 26-Oct. 1.  
 Johnson, Baby Helens-Columbia, St. Louis, 19-24.  
 JOHNSTONS, MUSICAL-Richards' O. H., Melbourn, Aug. 15-indefinite.  
 Jones, Irving-Howard, Boston, 19-24.  
 Jordan, Harry-Young's, Atlantic City, N. J., 19-24.  
 Kaufman, Reba-Shaftsbury, London, Eng., indefinite.  
 Keatons, Three-Mechanics', Salem, Mass., 19-24.  
 Kelth's, Boston, 25-Oct. 1.  
 Keley, Mr. and Mrs. Alfred-Orpheum, Los Angeles, Cal., 12-24. Orpheum, Denver, 26-Oct. 16.  
 Kelly and Ashby-H. and S., N. Y., 19-24.  
 Kelly and Ashby-H. and S., N. Y., 19-24.  
 Kelly, John T.-Grand, Indianapolis, 19-24.  
 Kelly, Walter C.-Orpheum, Denver, 19-24.  
 Keno, Welch and Melrose-Empire, Hoboken, N. J., 19-24.  
 Kenton, Dorothy-Kelth's, Phila., 19-24. Kelth's, Boston, 26-Oct. 1.  
 King and Bailey-Haymarket, Chicago, 19-24.  
 King, Maud-Auditorium, Phila., 19-24.  
 Kingston Girls-Henderson's, Coney Island, N. Y., 19-24.  
 Klein and Clifton-Orpheum, Los Angeles, Cal., 12-24.  
 Klein, Otto and Nicholson-Proctor's 23d St., N. Y., 19-24.  
 Knight, Bros. and Sawtelle-Orpheum, Brooklyn, 19-24.  
 Kohn, Mingoette-Hopkins', Louisville, Ky., 19-24.  
 Koppe and Koppe-Henderson's, Coney Island, N. Y., 19-24.  
 Lambert and Pierce-Kelth's, Boston, 19-24.  
 Lambert, Clara-Auditorium, Phila., 19-24.  
 Lamont, Marion-Kelth's, Providence, 19-24.  
 Lane, Clara-Cook's, Rochester, N. Y., 19-24.  
 La Tell Brothers-H. and B., Brooklyn, 19-24.  
 Latona, Frank and Jen-Orpheum, Brooklyn, 19-24.  
 Le Tour, Arthur-Dime Museum, Phila., 19-24.  
 Laurence-C. O. H., Chicago, 19-24.  
 Lawrence, Al-Kent, O., 19-24. Chase's, Washington, 26-Oct. 1.  
 Leavey, Hattie-Henderson's, Coney Island, N. Y., 19-24.  
 Le Clair and West-Broadway, San Bernardino, 19-24.  
 Lee, Henry-Kelth's, Phila., 12-24. Kelth's, Providence, 26-Oct. 1.  
 Leipzig, Nate-Kelth's, Boston, 19-24. Kelth's, Providence, 26-Oct. 1.  
 Leonard and Drake-G. O. H., Pittsburgh, 19-24.  
 Leonard, John F.-Auditorium, Phila., 19-24.  
 Leonhart-Unique, Santa Cruz, Cal., 19-24.  
 Le Roy and Walsh-Proctor's 23d St., N. Y., 19-24.  
 Leslie, Eddie-Unique, Ufa, 19-24.  
 Levine and Arlington-Crystal, Denver, 19-24.  
 Libby and Trayer-Hopkins', Louisville, Ky., 19-24.  
 Litchfield, Mr. and Mrs. Nell-Moss and Stoll Tour, Eng., 22-Sept. 1.  
 Littlefield, W. H. and B., Brooklyn, 19-24.  
 Littlefield, Marion-Haymarket, Chicago, Oct. 3-8.  
 Lockett, Mattie-Howard, Boston, 19-24.  
 Loris and Altina-Cleveland's, Chicago, 19-24.  
 Louis Brothers-Hopkins', Louisville, Ky., 19-24.  
 Lovitts, The-Columbia, Cincinnati, 18-24. Hopkins', Louisville, Ky., 25-Oct. 1.  
 Lucia and Vlat-Chase's, Washington, 19-24.  
 Lyne and Leonard-Family, Butte, Mont., 19-24.  
 McCabe, Sabine and Vlat-Orpheum, Omaha, 18-24.  
 McCord, Lewis-Orpheum, Omaha, Neb., 19-24. Orpheum, Denver, 26-Oct. 1.  
 McCoy, Violet Butler-Atlantic Garden, N. Y. C., 19-24.  
 McDade and Welcome-Young's, Atlantic City, N. J., 19-24.  
 McDutty and Heath-Orpheum, Brooklyn, 19-24.  
 McIntyre and Rice-Empire, Hoboken, N. J., 19-24.  
 McKinley, Mabel-H. and B., Brooklyn, 19-24.  
 McNamee-Edison, Helena, Mont., 19-24. Edison, Great Falls, 26-Oct. 1.  
 McPhee and Hill-Kelth's, Phila., 19-24.  
 McWaters and Tyson-Portland, Portland, Me., 19-24.  
 Mac and Mac-Fair, New York, 19-24.  
 Mace, Sig.-Pastor's, N. Y., 19-24.  
 Mack, Hugh-Auditorium, Phila., 19-24.  
 Mae and Hall-Poll's, Bridgeport, 19-24.  
 Macie Kettie-Cleveland's, Chicago, 19-24.  
 Maelstic Musical Comedy Four-Hathaway's, New Bedford, Mass., 19-24.  
 Manning and Drew-Pastor's, N. Y., 19-24.  
 Mansfield-Wild Co.-Kelth's, Cleveland, 19-24.  
 Marcell's Bas Relief-Kelth's, Phila., 19-24.  
 Marcus and Gattelle-Orpheum, Denver, 19-24.  
 Marguerite, Mlle.-Dime Museum, Phila., 19-24.  
 Marks, Clarence and Pearce Brothers-Edison, Seattle, Wash., 19-24.  
 Marshall and Lorraine-G. O. H., Pittsburgh, 19-24.  
 Martin Brothers-Kelth's, Providence, 19-24.  
 Martine Brothers-Circus Carre, Amsterdam, Holland, 19-30.  
 Mason and Keeler-Moss and Stoll, Eng., June 28-Nov. 18.

Mathews and Ashley-Woolworth's, Lancaster, Pa., 19-24.  
 Mathews and Harris-Kelth's, Boston, 19-24.  
 May and Miles-Crystal, St. Joseph, Mo., 19-24.  
 Medini, Mmme, F. Rovena-C. O. H., Chicago, 19-24.  
 Meeker Baker Trio-Arcade, Toledo, O., 19-24.  
 Meier and Mori-Hippodrome, St. Helens, 19-24.  
 Miles and Mori-Hippodrome, St. Helens, 19-24.  
 MEREDITH SISTERS-Cleveland's, Chicago, 25-Oct. 8.  
 Meyers and Jernegan-Green Front, Deadwood, S. D., 19-24.  
 Midgley and Carlisle-Kelth's, Baltimore, 19-24.  
 Midgley City-Dreamland, Coney Island, N. Y., Exposition, St. Louis, indefinite.  
 Miami Trio-Henderson's, Coney Island, N. Y., 19-25.  
 Mills and Elida-Young's Pier, Atlantic City, June 1-Oct. 1.  
 Milward, Jessie-G. O. H., Pittsburgh, 19-24.  
 Mitchell, Orm M.-Cleveland's, Chicago, 19-24.  
 Mitchell and Marron-Hathaway's, New Bedford, 19-24.  
 Mitchell, Three-Orpheum, Los Angeles, Cal., 19-24.  
 Molasses Troupe-Watson's, Brooklyn, 19-24.  
 Monroe, George W.-Shea's, Buffalo, 19-24.  
 Mooney and Holker-Kelth's, Phila., 19-24.  
 Moore and Liddell-Kelth's, Boston, 19-24. Family, Portland, Me., 26-Oct. 1.  
 Morris, Annie-Watson's, Brooklyn, 19-24.  
 Morris, Laura-Luna Park, Coney Island-indefinite.  
 Morton and Elliot-Lelpitz, Germany, 10-30. Wintergarten, Berlin, Oct. 1-30.  
 MOTOGIRI, LA CREATRICE-Apollo, Dusseldorf, 15-30.  
 Mortons, Four-Columbia, Cincinnati, 19-24.  
 Mott, Kelth's, Cleveland, 19-24.  
 Mudge and Morton-Tivoli, London, 12-Oct. 8.  
 Murphy and Francis-Portland, Portland, Me., 19-24.  
 Murphy and Willard-Orpheum, Kansas City, 19-24.  
 Orpheum, New Orleans, 26-Oct. 1.  
 Murphy and Nichols-Poll's, New Haven, Conn., 19-24.  
 Murphy and Andrews-Henderson's, Coney Island, N. Y., 19-24.  
 Murray and Clayton-Novelly, Colorado Springs, 19-24.  
 Massey, J. K.-Cook's, Rochester, N. Y., 19-24.  
 National Trio-Electric Park, Newark, N. J., 19-24.  
 Nayson's Birds-Shea's, Buffalo, 19-24.  
 Nelson, Katherine-G. O. H., Pittsburgh, 19-24.  
 Nello, Mr. and Mrs. Trent, Trenton, N. J., 19-25.  
 Nelson and Kramm-Troupe-G. O. H., Indianapolis, 19-25.  
 Nessen and Nessen-Proctor's 5th Ave., N. Y., 19-24.  
 Neville, Dorothy-Orpheum, New Orleans, 19-24.  
 Newell and Niblo-Hoag Lake, Woonsocket, R. I., 19-25.  
 New York Comedy Four-Avenue, Detroit, 19-24.  
 Nichols Sisters-G. O. H., Pittsburgh, 19-24.  
 Nobles, Milton and Dolly-Kelth's, N. Y., 19-24.  
 Norworth, Jack-Orpheum, Brooklyn, 19-24.  
 Noyes, Fred-Dusseldorf, Pittsburgh, 19-24. Lyceum, Toledo, O., 26-Oct. 1.  
 Novelty Trio-Arcade, Toledo, O., 18-24.  
 Nowlin, Dave-Kelth's, Baltimore, 19-25.  
 Nugent, J. C.-Pastor's, N. Y., 19-24.  
 O'Brien and West-Howard, Boston, 19-24.  
 O'Day, Ida-Proctor's, Newark, N. J., 19-24.  
 O'Rourke and Burnette-Hathaway's, New Bedford, Mass., 19-24.  
 O're, Mlle.-Pastor's, N. Y., 19-24.  
 Olson Brothers-Portland, Portland, Me., 19-24.  
 ONRI, ADELE PURVIS-St. Louis, 18-24. Kansas City, Mo., 25-Oct. 1. New Bedford, Mass., 19-24.  
 Orpheum Comedy Four-Hathaway's, New Bedford, Mass., 19-24.  
 Osterman, Kathryn-Grand, Indianapolis, 19-24.  
 Our Boys in Blue-Orpheum, Los Angeles, 19-24.  
 Owsley and Randall-Orpheum, Kansas City, 18-24.  
 Owsley and Randall-Hopkins', Louisville, 19-24.  
 Parrish, David-Dime Museum, Phila., 19-24.  
 Paulinette and Pique-Portland, Portland, Me., 19-24.  
 Bangor, Bangor, Me., 26-Oct. 1.  
 Perry and Allen-Young's, Atlantic City, N. J., 19-24.  
 Perry and Randall-Dime Museum, Phila., 19-24.  
 Petching Brothers-Orpheum, St. Joseph, Mo., 25-Oct. 1.  
 Phillips and Gordon-Standard, Fort Worth, Tex., 19-24.  
 Piccolo Midgits-Victoria, N. Y., 19-24.  
 Pico's, Two-Luna Park, Coney Island, N. Y., 5-25.  
 Pierce and Malzee-Orpheum, Utica, N. Y., 19-24.  
 Potter and Hartwell-Victoria, N. Y., 19-24.  
 Pottery and Pottery-Empire, Hoboken, N. J., 19-25.  
 Powers Brothers-Orpheum, Kansas City, 18-24.  
 Primrose, George and Foley Brothers-Haymarket, Chicago, 19-24.  
 Prosper, Trouse-Shea's, Buffalo, 19-24.  
 Quigley Brothers-Kelth's, Phila., 19-24.  
 Rackett and Hazard-Cleveland's, Chicago, 19-24.  
 Radford and Valentine-Moss Tour, Aug. 22-Sept. 26.  
 Apollo, Dusseldorf, Oct. 1-30.  
 Ramsey Sisters-Woolworth's, Lancaster, Pa., 19-24.  
 Ranzetta and Belair-Star, Cleveland, 19-24. Buffalo, N. Y., 26-Oct. 1.  
 Rastus and Banks-H. and B., Chicago, 19-24.  
 Ray, Claude-Lyceum, Ufa, 19-24.  
 Ray, Zelmie-G. O. H., Pittsburgh, 19-24.  
 Raymond and Caverly-Empire, Hoboken, N. J., 19-25.  
 Raymond and Sartoria-A. and S., Boston, 19-24.  
 Raymond and Tracy-Broadway, San Bernardino, Cal., 19-24. Broadway, Los Angeles, 26-Oct. 1.  
 Rimington, Mayme-Chase's, Washington, 19-24.  
 Renier and Gaudier-Hathaway's, New Bedford, Mass., 19-24.  
 Renis Brothers-Alexandria, Minn., 21-24. Fort Dodge, Ia., 29-Oct. 1.  
 Reno and Richards-Haymarket, Chicago, 19-24.  
 Rerve, Anna-Dime Museum, Phila., 19-24.  
 Reynard, Ed F.-Shea's, Toronto, Can., 19-24. Temple, Detroit, 26-Oct. 1.  
 Rianos, Four-Woolworth's, Lancaster, Pa., 19-24.  
 Riccoboni's Horses-Proctor's, Newark, N. J., 19-24.  
 Rice, Fanny-Kelth's, N. Y., 19-24.  
 Rice and Cole-Proctor's, N. Y., 19-24.  
 Rice and Elmer-C. O. H., Chicago, 19-24.  
 Rice and Prevost-Kelth's, Baltimore, 19-24.  
 Rich, Jack and Bertha-Standard, Kansas City, 19-24.  
 Empire, Indianapolis, 26-Oct. 1.  
 Richards Brothers-Dime Museum, Phila., 19-24.  
 Richards Novelty Trio-Arcade, Toledo, O., 19-24.  
 Rigoletto Brothers-Kelth's, N. Y., 19-24.  
 Rio Brothers-Norumbega Park, Boston, 19-24. Fair, Brockton, Mass., Oct. 3-8.  
 Rottling and Stevens-Hopkins', Louisville, Ky., 26-Oct. 1.  
 Robison, J. E.-Hippodrome, London-indefinite.  
 Robison's Dogs and Ponies-Circle, N. Y., 19-24.  
 Roifes, The-Young's, Atlantic City, N. J., 19-24.  
 Room and Ferguson-Arcade, Toledo, O., 19-24.  
 Ronalds, Three-Richmond, North Adams, Mass., 19-24.  
 Rooney's Street Urchins-H. and S., N. Y., 19-24.  
 Rosair and Dorset-Poll's, Hartford, Conn., 19-24.  
 Rose, Edith, Ballet-Gilmore's, Phila., 5-indefinite.  
 Rose, Julian-Ballet's Chicago, 12-24.  
 Ross and Fenton-Victoria, N. Y., 19-24.  
 Rostow, A. P.-Hopkins', Louisville, Ky., 19-24.  
 Russell and O'Neill Sisters-Comique, Seattle, Wash., 19-24.  
 Russell and Tillyne-Auditorium, Phila., 19-24.  
 Russell, Dan and O'Neill Sisters-Crystal, Seattle, Wash., 25-Oct. 1.  
 Russell, Dorothy-Proctor's 5th Ave., N. Y., Oct. 3-8.  
 RYAN AND RICHFIELD-Sayville, I. I., Aug. 22-Sept. 24.  
 Saint Goo's Brothers-Shea's, Buffalo, 19-24.  
 Salvages, Leg-Haymarket, Chicago, 19-24.  
 Sander Trio-Kelth's, Providence, 19-24.  
 Santell-Mercer Park, Trenton, N. J., 19-26. Young's, Atlantic City, N. J., 26-Oct. 1.  
 Seely and West-London, Eng.-indefinite.  
 Seymour and Dupree-Hansa, Hamburg, Ger., Aug. 1-Sept. 30.  
 Sharrows, The-Brook's, Marion, Ind., 19-24.  
 Shaw, Allen-Kelth's, Providence, 19-24. Kelth's, Boston, 26-Oct. 1.  
 Shaw, Mr. and Mrs. Larry-Proctor's 23d St., N. Y., 19-24.  
 She-Proctor's, Newark, N. J., 19-24.  
 She-Proctor's 23d St., N. Y., 19-24.  
 Sheldman's Dogs-Fair, Bath, N. Y., 25-Oct. 1.  
 Sheldman and De Forrest-Kelth's, Cleveland, 19-24.  
 Smith Sisters-Shea's, Buffalo, 19-24.  
 Simon and Gardner-H. and S., N. Y., 19-24.  
 Slapoffski, Madame-Kelth's, Boston, 19-24.  
 Smirl and Kessner-Orpheum, Brooklyn, 19-24.  
 Smith and Condon-Kelth's, Cleveland, 19-24.  
 Smith and Fuller-Kelth's, Cleveland, 19-24.  
 Snow and Little-A. and S., Boston, 19-24.  
 SNYDER AND BUCKLEY-Westminster, Providence, 19-24. Palace, Boston, 26-Oct. 1.  
 Spadoni, Paul-Auditorium, Phila., 19-24.  
 Sparrow-H. and B., Brooklyn, 19-24.  
 Spessary's Bears-Orpheum, Brooklyn, 19-24.  
 Staats, Phil-Electric Park, Newark, N. J., 19-24.  
 Stahl, Rose-Shea's, Buffalo, 19-24.  
 Stammers, Charlotte-Electric Park, Newark, 19-24.  
 Stanley and Brockman-Victoria, N. Y., 19-24.  
 Stein-Erette Co.-Orpheum, Brooklyn, 19-24.  
 Stember, Sallie-Kelth's, Phila.,







and Parted 18-21. Sealer of the Subway 22-24. B  
o' napped in New York 26-28. Down by the Sea 29



—NEW LYCEUM THEATRE (Reis and Appel, owners; Joseph Frank, local, mgr.): Harry Beresford in Our New Man 28 made fine nervous eccentric; Julia Bacheider was very natural young girl as Dolly Charters; good business. William H. Turner in David Harum 12 made many friends. Thomas Jefferson as Rip Van Winkle 15 scored success; good business. Chinese Honeymoon 17. Marriage of Kitty 23. Sign of Cross 28. Sherlock Holmes 29.

—UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Season opened 10 with Black Patti's Troubadours, matinee and night, to good business; co. good. To Die at Dawn 13 pleased good house. Down by the Sea 19. Thomas Jefferson in Rip Van Winkle 21. Chilton's Honeymoon 24. Roanoke 26. The Royal Lilliputians 27. Thou Shalt Not Kill 30. A Royal Slave Oct. 3. A Game of Life 8. Wife in Name Only 10. Vogel's Minstrels 13. Dockstader's House 20. The Two Johns 22.—GRAND OPERA HOUSE (Harry Beeson, mgr.): London Gaiety Girls Oct. 1. Innocent Maids 5. Metropolitan Burlesquers 6. Dainty Paree Burlesquers 12. Uncle Josh Spruce by 15. Kirk Brown 17-19.

—PITTSBURGH.—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): The Marriage of Kitty 8; excellent performance; fair business. Herbert Keeler in Edie Shannon in Taps 9; fair; play lacked action. Rudolph and Adolph 10; fair business and performance. A Chinese Honeymoon 14; very good business; audience pleased. Paul Gilmore in The Mummy and the Hummingbird 20. The Strollers Oct. 22. —LYRIC THEATRE (H. J. Sinclair, res. mgr.): The Factory Girl 17. The Innocent Maids 19. Down on the Farm 26. Myers Stock co. 3-8.—ITEM: Sam S. Shubert and Carl Herman witnessed the production of Taps at Broad Street Theatre 9.

—CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Hamilton's Wife in Hamlet 8; enjoyed by small house. Rudolph and Adolph 9 pleased fair sized audience. A Chinese Honeymoon 12; enjoyed by crowded house. Mamie Fleming 14-17 opened to capacity with The Captain's Mate. Other plays: The Deacon's Gal, Resurrection, Miss Hobbs, Yankee Boss, Road to Frisco, At Port Arthur, Fanchon the Cricket, Man's Enemy, Miss Fleming being favorite, co. playing to capacity the entire week. The Factory Girl 19. Innocent Maids 20. Paul Gilmore in The Mummy and the Hummingbird 21.

—JOHNSTOWN.—CAMBRIA THEATRE (H. G. Scherer, mgr.): Brown closed 8-10 with The Man Who Dared, The Wheat King, Prince Otto, Under the Red Robe, in the Heart of Russia; performances good; fair business. Child Slaves of New York 12; good melodrama and business. David U. T. C. 13; fair performance and business. Policy Players in The Bogus Prince 18. Thomas Jefferson in Rip Van Winkle 17. Murray and Mackey 19. 20. A Chinese Honeymoon 21. Professor Napoleon (local) 22. Rudolph and Adolph 24. Royal Lilliputians 25.

—LANCASTER.—FULTON OPERA HOUSE (O. A. Yecker, mgr.): Entirely remodelled and upholstered, it is hoped that this house will be ready to open 24.—ITEMS: Victor O. Woodward has returned from Welsh Brothers Circus and will have charge of the box-office of Fulton Opera House.—R. W. Shipman, manager of the Keystone Dramatic co., who was visiting relatives here, left for Saratoga, N. Y., where his co. opens 12.—Fred Wiener, assistant manager of Rocky Springs Park Theatre, went to New York 12.

—CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): The Fatal Wedding 8; fair business. Span of Life 10; well pleased house, matinee and evening. Myrtle-Harder Stock co. 12-17 opening with The Slave Girl, and followed by My Jim, Alone in the Kennebec, The Risk of His Life, Lost on the Pacific, The Fisherman's Daughter, The Quaker Tragedy, Tide of Fortune, The Secret Dispatch, Roughs and Riches; business good; co. making good impression. The Royal Lilliputians in in Dreamland 19.

—ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Misher, mgr.): Our New Man, with Harry Beresford, 10, drew fairly well. Ed Davis' U. T. C. co. 12; excellent production; large house. The Child Slaves of New York 13, 14; fair business. Policy Players 15; good house. Thomas Jefferson in Rip Van Winkle 16. Down by the Sea 17. Chinese Honeymoon 19. Murray and Mackey co. 21-24. Marriage of Kitty 25. Wife in Name Only 28. A Circus Day 29. London Gaiety Girls 30.

—COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Span of Life opened season 9; large and well pleased audience. New York Day by Day 10; good co. and business. A Break for Liberty 12; light business; audience satisfied. Virginia Drew Treacott in Thou Shalt Not Kill 13; co. strong; play much enjoyed by medium attendance. Policy Players 14; fair patronage; good entertainment. Merchant of Venice 17. The Two Johns 20. Gaiety Girls 21. Twelfth Night 22.

—WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fish, mgr.): Myrtle-Harder Stock co. closed 8-10 in The Risk of Life, Tide of Fortune, The Fisherman's Daughter; good business; satisfactory performance. Span of Life 13; two performances; fair sized audiences. A Chinese Honeymoon 15. Why Girls Go Wrong 17. David Warfield in The Music Master 19. Rudolph and Adolph 21. Thou Shalt Not Kill 24.

—WILKES-BARRE.—NESBITT (Harry Brown, mgr.): A Chinese Honeymoon 13; good co.; large house. Paul Gilmore in The Mummy and the Hummingbird 19. Joseph Jefferson, Jr. in The Rivals 20.—GRAND OPERA HOUSE (Harry Brown, mgr.): After Midnight 8-10; good co.; large business. Wedded and Parted 12-14; fair co.; big business. On Thanksgiving Day 15-17; good co. Child Slaves of New York 19-21. Why Girls Leave Home 22-24.

—MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Twentieth Century Moving Picture co. opened season Aug. 29; large and well pleased audience; exhibition one of best. Adolph and Rudolph 7; good house; very satisfactory performance. London Gaiety Girls 15. Factory Girl 16. Shipman's Twelfth Night 20. Burke and McCann co. 20-28.

—SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Kealey and Shannon in Taps 8; poor business; excellent performance. Joseph Jefferson, Jr. and William Jefferson 19.—ACADEMY OF MUSIC (A. J. Duffy, mgr.): Dealers in White Women 8-10; fair business; poor performance. Black Patti 9; good house; good business; pleasing attraction. Wedded and Parted 15-17.

—CONNELLVILLE.—THEATRE (Fred Robbins, mgr.): Hottest Coon in Dixie 26. London Gaiety Girls 30.—COLONIAL THEATRE (Colonial Theatre Co. lessees; George T. Challa, mgr.): Black Patti 9; good house; excellent performance. Johnstown Flood 10; business and performance fair. Arnold Stock co. opens for week 19-24—giving way 20 to Rip Van Winkle.

—MAHANAY CITY.—KIER'S GRAND OPERA HOUSE (J. R. O. Co. and performance excellent. Why Girls Go Wrong 10; poor performance and business. Rudolph and Adolph 13; fair performance; poor business. Wife in Name Only 16. Thou Shalt Not Kill 20. A Circus Day 21. Two Johns 24. Girls Will Be Girls 28. West's Minstrels 29.

—CHARLOTTE.—COYLE THEATRE (Robert S. Coyle, mgr.): Edwards Stock co. 12-17 opened in For Her Sake to S. R. O. Other plays: Marked for Life, Power of Truth. Roanoke 26. Chinese Honeymoon 26. Circus Day 29. Twelfth Night Oct. 1. Innocent Maids 6. Vogel's Minstrels 2. Metropolitan Burlesquers 15. Two Johns 20. Along the Kennebec 26. Sam Jack's Burlesquers 27. Arizona 29.

—SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, mgr.): Lee Norton, bus. mgr.: Rays in Down the Pike 7 drew well and pleased. Down by the Sea 10; big house; fair co. Grimes' Cellar Door 12; small house; fair co. Vogel's Minstrels 14; big business; fairly good co. Martin's U. T. C. 16. The Child Wife 17.

—POTTSVILLE.—ACADEMY OF MUSIC (Charles Hausman, mgr.): Why Girls Go Wrong 8; satisfactory business and performance. Game of Life 9 pleased poor house. Rudolph and Adolph 12; big business. Enjoyable performance. Wife in Name Only 15. Innocent Burlesquers 16. Irene Meyers co. 19-24.—ITEM: Tumbling Run Summer Theatre closed 10.

—BEAVER FALLS.—LYCEUM (S. Hananer, mgr.): Rays in Down the Pike 8; co. and business good. James H. Mackie 10; business good; co. poor. Hottest Coon in Dixie 13; co. good; small house. Down by the Sea 15; good business; co. fair. The Child Wife 16. U. T. C. 17. Dilger and Cornell co. 19-24. Ole Olson 28.

—MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Chinese Honeymoon 8; good co.; fair house. Why Girls Go Wrong 12; good performance; fair house. Rudolph and Adolph 14; fair performance and house. Thou Shalt Not Kill 17. Wife in Name Only 19. Merchant of Venice 22. Meyers' Stock co. 28-Oct. 1.

—VANDERGRIFT.—CASINO (C. F. Fox, lessee and mgr.): Down by the Sea 16. McDonough and Diamond Brothers' Minstrels 20. Princess of Panama 27. Dilger and Cornell co. 29-Oct. 1.—ITEM: Manager Fox has leased new opera house at Leeburg, Pa. House is a modern one, costing \$50,000, and will be opened about Oct. 3.

—KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): Ole Olson 12; fair business; audience well pleased. The Game of Life 16 canceled. Uncle Hex 17. Princess of Panama 19. At the Old Cross Roads 22. Davis' U. T. C. 23. Vogel's Minstrels 25. Harrison J. Wolfe in Hamlet 29.

—WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): Opened season with Margaret Neville Stock co. 5-10. Plays: A Woman's Revenge, Countess

Du Barri, Pace that Kills, Dynamiters, Hell's Kitchen, Leah the Forsaken; co. and business good. Myrtle-Harder Stock co. 12-17.

—FREDLAND.—GRAND OPERA HOUSE (J. J. McMeniman, mgr.): Burke-McCann co. closed 5-10 to S. R. O.; breaking record of any repertoire ever playing here. Plays latter part of week: The Man in Overalls, Two Orphans, Little Salile Walters. Sires of the Mine 15. Shipman's Twelfth Night 19.

—CORY.—ARMORY THEATRE (C. T. Trimble, mgr.): Chicago Stock co. opened 12-17 to good business; co. strong. Plays: Prince Otto, For Heart and Home, Parish Priest, Great Conspiracy, Little Minister, Dewey Hero of Manila, Cinderella. Vogel's Minstrels 21. Funny Side of Life 22.

—MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Down by Sea 12; good house; pleased. Martin's U. T. C. 17. Vogel's Minstrels 19. Princess of Panama 21. Ole Olson 23. At the Old Cross Roads 26. Quinlan and Wall's Minstrels 30. Harrison J. Wolfe Oct. 1.

—ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): The Child Wife 12-14; good co.; fair attendance. Funny Side of Life 23, 24.—MAJESTIC THEATRE Erie Amusement Co., mgr.: Johnny and Emma Ray in Don the Pick 9; good attraction; fair attendance. Rose Melville in Sis Hopkins 21.

—LEBANON.—ACADEMY OF MUSIC (J. M. Neely, lessee; George S. Spang, mgr.): Thou Shalt Not Kill 12 pleased fair sized house. Policy Players 18; topheavy house. Thomas Jefferson in Rip Van Winkle 14 failed to please fair house; poor support.

—SUNBURY.—CHESNUT STREET OPERA HOUSE (James C. Packer, mgr.): A Chinese Honeymoon 16. The Marriage of Kitty 22. Foxy Grandpa 29. The Mummy and the Hummingbird Oct. 6. The Strollers 19.

—NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Black Patti Troubadours 8; good performance; poor house. A Chinese Honeymoon 9; good co. and house. Hottest Coon in Dixie 10 pleased large house. Garalde Stock co. 19-24.

—ROCHESTER.—GRAND OPERA HOUSE (George S. Challa, mgr.): Mitchell (melodrama) 8, 9; fair business and performance. Arnold Stock co. 12-17 opened to fair business. Plays: The Little Mother, Midnight in Chinatown, Resurrection.

—POTTSVILLE.—GRAND OPERA HOUSE (S. Glasgow, lessee; James W. Gamble, local mgr.): Wife in Name Only 9; good co.; moderate patronage. Policy Players 12 delighted good sized house. Innocent Maids 15.

—BETHLEHEM.—GRAND OPERA HOUSE (E. J. Goodwin, mgr.): Thou Shalt Not Kill 8; satisfactory co.; fair business. The Factory Girl 14; good business; well pleased. Human Hearts 19. Escaped from the Harem 21.

—SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): Why Girls Go Wrong 9; large audience. Slaves of the Mine 14; good business. Rudolph and Adolph 15. Mormon Queen Burlesquers 16. David Warfield in The Music Master 17.

—ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Season opened 10 with Ole Olson; fair performance; good house. The Game of Life 14 canceled. Princess of Panama 17. Old Farmer Hopkins 22. Rudolph and Adolph 29.

—TITUSVILLE.—OPERA HOUSE (T. L. Hobart, mgr.): A Chinese Honeymoon 8 pleased well liked house. Joseph De Grasse in A Merchant of Venice 9; good satisfaction; small audience. A Royal Slave 17. Vogel's Minstrels 20.

—JOHNSBURGH.—ARMSTRONG OPERA HOUSE (Johnstonburgh Amusement Co., mgr.): Ole Olson 13 pleased fair house. Princess of Panama 16. Uncle Hex 19. Davis' U. T. C. 28. Rudolph and Adolph 30.

—ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Rudolph and Adolph open season 16. Burke-McCann co. 19-21. Durkin's Innocent Maids 24. Girls Will Be Girls 27.

—CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): A Break for Liberty 14; fair performance and business. Miss Bob White 21.

—MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Why Girls Go Wrong opened season 13 to big house; well pleased. Edward Waldman 24. Two Johns 28. Middle Man Oct. 1.

—DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Harry Beresford in Our New Man 13; good satisfaction; small house. Game of Life 15 canceled. Ben Hendricks in Ole Olson 17.

—CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): Princess of Panama 12; fair co. and business. Ole Olson 16. Rudolph and Adolph 28.

—BARNESBORO.—OPERA HOUSE (Fred Morley, mgr.): Herman (hypnotist) 8-10; did not give satisfaction. Uncle Hex 22. London Variety Girls 26.

—BUTLER.—LYNDORA THEATRE (Fletcher and Walters, mgrs.): Rod house. Child Wife 19. Martin's U. T. C. 21. Princess of Panama 26.

—BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): Harry Beresford in Our New Man 15. Vogel's Minstrels 24.

—NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): A Royal Slave 15; large house; best of satisfaction.

#### RHODE ISLAND.

—PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in The Girl I Left Behind Me 12-17; good business. Lisle Leigh as Kate Kenyon, Rose Tiffany as Lucy Hawksworth were very good. Miss Kilduff as Lucy Hawksworth made quite a hit. Bostwick was good as Lily tenant Hawksworth. Rest of co. excellent. Guard of Honor (local), specially engaged, received curtain calls. Blue Jeans 19-24.

—NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Jere McLaughlin Stock co. 12-17, presenting A Young Wife, Tennessee's Partner, The Counterfeiter, A Working Girl's Wrongs, Shamus O'Brien, The Winning Hand, Inherited; pleased fine business; co. and specialties good. Aubrey Stock co. 19-24; fourth consecutive week of repertoire.

—WESTERLY.—BLIVEN OPERA HOUSE (C. B. Biven, mgr.): On Thanksgiving Day 12; fair co.; good business. Plays: Inherited, A Young Wife, A Woman's Victory, Tennessee's Partner, The Counterfeiter, Working Girl's Wrongs, Shamus O'Brien, The Winning Hand.

—WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Cook-Church co. opened 12-17 to fair business. Plays: An Actor's Romance, Sargent James, Du Barry, A Ride for Life, Paul Kanner, The Midnight Alarm, Peck and His Mother-in-Law 19. Marie Walnwright 21. Dot Karol 22-24.

—RIVERPORT.—THORNTON OPERA HOUSE (J. H. Thornton, mgr.): Why Girls Leave Home 15. A Texas Ranger 17. Horne Elwynne co. 19-24. Plays: Cross Roads of Crime, The Gambler, The Fatal Likeness, A Cavalier of France, Resurrection, Cinderella, Jesse James.

#### SOUTH CAROLINA.

—COLUMBIA.—THEATRE (A. P. Brown, mgr.): Mason and Mason in Frits and Snits 9; good house. James Boys in Missouri 12; fair performance; large audience. Field's Minstrels 13; first-class performance; large and enthusiastic audience. Boy Wanted 18. Al. H. Wilson 18. McCadden's Plats 17.

—SPARTANBURG.—GREENWALD'S THEATRE (I. H. Greenwald, mgr.): Season opened 7 with James Boys in Missouri and pleased topheavy house. The Village Parson 13; fair business; pleased. A Boy Wanted 14. Barlow Minstrels 24. Human Hearts 27.

—CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Mason and Mason in Frits and Snits 10 and matinee pleased good houses. James Boys in Missouri 18. Al. H. Wilson in Watch on the Rhine 17.

—GREENVILLE.—GRAND OPERA HOUSE (B. S. Whitmore, mgr.): James Boys in Missouri 8; S. R. O.; good co.

—FLORENCE.—AUDITORIUM (W. J. Wilkins, mgr.): James Boys in Missouri 14; performance very good; full house.

#### TENNESSEE.

—NASHVILLE.—GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in The Wife 5-10 pleased large houses. The Cowboy and the Lady 12-17; large and well pleased audiences. The Girl I Left Behind Me 19-24.—BLIQU (Allen Jenkins, mgr.): This attractive new theatre will be finished and ready for opening bill, The Sign of the Four, 14-17. A Midnight Marriage 26-30.—VENEDOME (W. A. Cheetz, mgr.): Field's Minstrels 24-27.

—MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, mgr.): Season opens 19 with Soldiers of Fortune by Hopkins' Stock co.—LYCEUM THEATRE (Frank Gray, lessee and mgr.): Liberty Belle 21. Field's Minstrels 26, 27.—BLIQU (Benjamin M. Stainback, mgr.): A Working Girl's Wrongs, in hands of excellent co., drew well 12-17.

—CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Al. H. Wilson in The Watch on the Rhine 12 pleased two large houses. Alphonso and Gaston 15. Al. G. Field 19. Gagnon and Pock Stock co. 20-24. Peggy from Paris 27. McCadden's Plats 30. Human Hearts Oct. 1.

—KNOXVILLE.—STAUB'S THEATRE (Frits Staub, prop.): Al. Wilson in The Watch on the Rhine pleased large audience 10. Gagnon-Pollock co. opened

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12-17 to S. R. O., presenting The King of Smugglers. Field's Minstrels 20.

—GREENEVILLE.—AUDITORIUM (F. A. Rosenberg, mgr.): Field's Minstrels 12 average house; pleased. James Boys in Missouri Oct. 8.

#### TEXAS.

—SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Wells, mgr.): Georgia Minstrels 13. Ewing Stock co. 15-20. Pretty Peggy 21, 22. Darkest Russia 23. Perkins 28.—EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Wilson-Waterman co. second week, 4-11, presented Duchess Du Barry to fair business; creditable performances.

—HOUSTON.—AUDITORIUM (Greenwall Theatrical Circuit Co. lessees; M. C. Michaels, mgr.): Season opened 12-17 with Albert Taylor co.; house has been leased by Greenwall Co., as their old house is being thoroughly renovated and enlarged, and will not be ready for business for some weeks yet.—EMPIRE: Wilson-Waterman co. opened season 12.

—AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Richards and Pringle's Minstrels drew two big houses 22, opening date; performances seemed to please. Jane Corcoran in Pretty Peggy 23. Darkest Russia 26. Josh Spruceby 28.

—FORT WORTH.—GREENWALL'S OPERA HOUSE (Publ. Greenwall, mgr.): Richards and Pringle's Georgia Minstrels, matinee and night 6 to full houses; performances very satisfactory; much better than any previous year.

—TEXARKANA.—GRAND OPERA HOUSE (Ehrlich Brothers, owners and mgrs.): Payton Sisters 5-9; fair co.; good business. Jane Corcoran in Pretty Peggy 10; most excellent co. Topaz Turvey 14.

—HILLSBORO.—LEVY OPERA HOUSE (R. W. Morgan, mgr.): Season opened 7 with Georgia Minstrels; fair performance; crowded house. Gertrude Ewing 13, 14. Albert Taylor Stock co. 26-Oct. 1.

—BEAUMONT.—KYLE THEATRE (Everett Weiss, mgr.): Cochran and Robson combination open season in Pretty Peggy 16.

—TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, mgr.): Richards and Pringle's Minstrels 9; S. R. O.; fair performance.

—WACO.—AUDITORIUM (Jake Gardfinkle, mgr.): Richards and Pringle's Minstrels opened season 8, being well received by crowded house; good show.

—MEXIA.—OPERA HOUSE (H. J. Hansen, mgr.): Opening bill Richards and Pringle's Minstrels 28.

#### UTAH.

—SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Henry Miller, with Hilda Spon, Grace Heyer, and good co., gave us a taste of light-waisted comedy, that left bad taste in our mouths. Joseph Entangled was presented 5, 7, and Mice and Men 6 to light business. Wizard of Oz 15-17. Grand Theatre (Jones and Hammer, mgrs.): Opening with Orphan's Prayer 15-17.

—PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): The Orphan's Prayer 14. For Her Sake 20. The Convict's Daughter 24. Joseph Newman co. 27. A Texas Steer 29.

#### VERMONT.

—BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Sherlock Holmes 8 pleased good house. Mildred Holland 20.—LIBRARY HALL (C. H. Prouty, mgr.): Fannie Wood co. closed 10; business fair during engagement; co. good. Plays: Face to Face, The Great Diamond Robbery, Victims of Fate, The Old Vermont Home.

—BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Mildred Holland 12 opened here season here with capable co.; very finished performance; good business. A Bunch of Keys 24. Stetson's U. T. C. Oct. 1. Anna Eva Fay 3-9 (except 4). 'Way Down East 4. Quincy Adams Sawyer 11.

—BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Brady's 'Way Down East' co. 9 pleased large house. Marie Walnwright in Twelfth Night 14.

—BELLows FALLS.—OPERA HOUSE (John E. Brosnan, mgr.): A Struggle for Gold 10; fair business; play gave excellent satisfaction.

#### VIRGINIA.

—NORFOLK.—ACADEMY OF MUSIC (Corbin

Shield, mgr.): Field's Minstrels 9; performance very good; S. R. O. McCadden's Row of Flats 12; co. and business fair. Happy Hooligan 20. The Fatal Wedding 21.—THAT GRANT (L. Joe Le Faucher, mgr.): Joe Welch in The Peddler 12-17; excellent performance; very large business. How He Won Her, with Billy Clifford 19-24.

—NEWPORT NEWS.—ACADEMY OF MUSIC (G. B. A. Booker, mgr.): Al. H. Wilson 5; large and well pleased audience. Mason and Mason 6; poor business. Human Hearts 8; good business; pleased. McCadden's Flats 13 pleased topheavy house. Happy Hooligan 19. Fatal Wedding 20. Adelaide Thurston 23. Candida 24.

—RICHMOND.—ACADEMY OF MUSIC (C. W. Rex, mgr.): Mason and Mason 7 pleased fair business. Al. H. Wilson in The Watch on the Rhine 8; co. good; business fair.—BLIQU (Jake Wells, gen. mgr.): Charles I. McKee, bus. mgr.: The Wal's Paradise 12-17, pleasing good business. Joe Welch in The Peddler 19-24.

—PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, mgr.): Al. H. Wilson in The Watch on the Rhine 7 pleased light business; good co. Field's Minstrels 8; excellent satisfaction; S. R. O. Joe Welch in The Peddler 10 pleased fair house. The Village Parson 23. The Fatal Wedding 24.

—COVINGTON.—MASONIC THEATRE (C. A. Cover, mgr.): Sign of the Cross 9; excellent co.; good business. John Griffith in Macbeth 20.

—DANVILLE.—ACADEMY OF MUSIC (J. B. Wood, mgr.): Human Hearts 18; good house. Fatal Wedding 15; fair house.

—ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, local mgr.): Fatal Wedding 16.



grance of a Jealous Woman 20. El Capitan 23. Myrtle and Harder Stock co. 26-Oct. 1.

**MORGANTOWN.—WALNUT STREET THEATRE** (Christy and Turner, mgrs.): House opens 20 with Down by the Sea. Wibays Comedians 24. Arnold Stock co. 26-Oct. 1.

**ST. MARYS.—AUDITORIUM** (R. A. Fleisher, mgr.): The Vengeance of a Jealous Woman 3 canceled. Martin's U. T. C. 18 failed to appear. Carroll Comedy co. 26-30.

**MANTINBURG.—CENTRAL OPERA HOUSE** (A. F. Lambert, mgr.): Fatal Wedding 9 pleased good house. For Her Children's Sake 16. Johnstown Flood 20. New York Day by Day 21. Miss Bob White 23.

**BLUEFIELD.—ELKS' OPERA HOUSE** (S. H. Jolliffe, mgr.): Village Parson 8 pleased fair house. A Fatal Wedding 17. For Her Children's Sake 23. Harris Parkinson Stock co. 26-Oct. 1.

**FAIRMONT.—GRAND OPERA HOUSE** (J. E. Powell, mgr.): A Chinese Honeymoon 12; good co.; crowded house. Margaret Melville Stock co. 19-23.

**WESLON.—CAMDEN OPERA HOUSE** (George V. Finster, mgr.): Carroll Comedy co. 6-10; fair performance; good business.

**SISTERSVILLE.—AUDITORIUM** (A. R. Doyle, mgr.): Johnstown Flood 14 pleased good business. El Capitan 20. The Butlers 26.

# WISCONSIN.

**SUPERIOR.—GRAND OPERA HOUSE** (C. A. Marshall, mgr.): Uncle Josh Spruceby 5; fair house. Ines Forman and Edwin Elmer in Romeo and Juliet 6 pleased fair sized audience. Frederick Warde and Kathryn Kidder in Salammbô 7 were greeted by big house; performance excellent. James T. Powers in San Toy 8; large business and satisfaction. A Friend of the Family 9. Chaucer Olcott 12. Laura Frankland in Ghosts 17.

**WAUSAU.—GRAND** (C. S. Cone, mgr.): Frederick Warde and Kathryn Kidder 5 pleased crowded house. Our New Minister 8 pleased; S. R. O. Winniger Brothers 9-11. Plays: Sheridan Keene, Clover Dale, Beating the Harvest; pleased capacity. Under Southern Skies 13. Hoosier Girl 16-18.

**RACINE.—BELLE CITY OPERA HOUSE** (C. J. Felker, mgr.): The Tenderfoot 6; one of best and brightest musical attractions ever heard in house; co. fine; music bright. The Irish Pawnbrokers 11; large co. and business; play pleasing. That Little Swede 18. Quincey Adams Sawyer 21. Old Cross Roads 25.

**OCONTO.—TURNER OPERA HOUSE** (F. A. Urwan, mgr.): Winniger Brothers Aug. 29-3. Plays: Clover Dale, Sheridan Keene, Detective. Silent Witness. Alone in Greater New York. Gold Diggers; S. R. O. Over Niagara Falls 8; small house; co. fair.

**LANCASTER.—REED'S OPERA HOUSE** (V. L. Showalter, mgr.): Frank E. Long Stock co. 5-10; good co. and business. Plays: Father and Daughter. Across the Desert. Hearts of Gold. Lost at Sea. A Wife's Peril. A Japanese Recruit.

**BELOIT.—WILSON'S OPERA HOUSE** (R. H. Wilson, mgr.): A Little Outcast 6 pleased good house. Sandy Bottom to fair house 7. The Irish Pawnbrokers 14. That Little Swede 16. A Modern Viking 22. Why Women Sin 28. Old Cross Roads Oct. 3.

**WATERTOWN.—TURNER OPERA HOUSE** (William Bethke, mgr.): Under Southern Skies 16. Irish Pawnbrokers 20. At the Old Cross Roads Oct. 2.—NEUMAN'S OPERA HOUSE (E. A. Neuman, mgr.): Florence Gale in As You Like It Oct. 6.

**GREEN BAY.—THEATRE** (John B. Arthur, mgr.): Under Southern Skies 8 pleased full house. The Fatal Wedding 11; usual packed Sunday night's business. The Heart of Chicago 13. Romeo and Juliet 16. Devil's Lane 18. Two Little Waifs 20.

**SHEROYGAN.—NEW OPERA HOUSE** (W. H. Stoddard, mgr.): The Fatal Wedding 8; good business; co. gave good satisfaction. Heart of Chicago 11; S. R. O. Two Little Waifs 18.

**OSHKOSH.—GRAND OPERA HOUSE** (J. E. Williams, mgr.): Our New Minister 6; house crowded; performance good. Under Southern Skies 7; crowded house. Flint (hypnotist) 18-24.

**RHINELANDER.—GRAND OPERA HOUSE** (Will T. Seeger, mgr.): Dr. Jekyll and Mr. Hyde 10 canceled. The Fatal Wedding 14. Heart of Chicago 16. A Hoosier Girl 20.

**ASHLAND.—GRAND OPERA HOUSE** (W. T. Seeger, mgr.): The Fatal Wedding 16. An American Tramp 22. Over Niagara Falls 28.

**NEENAH.—THEATRE** (William C. Wing, mgr.): Under Southern Skies 10 pleased; two performances. A Devil's Lane 17.

# WYOMING.

**LARAMIE.—OPERA HOUSE** (H. E. Root, mgr.): A Night in Bohemia (local Elks) 7-9; excellent; receipts \$1,000.

**CHEYENNE.—TURNER HALL THEATRE** (Steve Bon, mgr.): Season opened 9 with An Orphan's Prayer; good co. and business. For Her Sake 13.

**RAWLINS.—OPERA HOUSE** (T. H. Frew, mgr.): For Her Sake 14.

# CANADA.

**LONDON, ONT.—GRAND OPERA HOUSE** (F. X. Korman, mgr.): Edward N. Hoyt in Hamlet 10; two performances; light business. Buster Brown 12-13; three performances to fair attendance. Busy Izzy 14-16 opened to S. R. O.; enthusiastically received. A Ragged Hero 17. Love's Lottery 20. Kelcey and Shannon 22. The Jewel of Asia 24. Grimes' Cellar Door 26. As You Like It 27. At the Old Cross Roads 28. Princess Chic Oct. 1.—LONDON OPERA HOUSE (Alex Harvey, mgr.): Rodney Stock co. 12-17 in Lost and Won. In Colorado. The Ohio Kid. Siege of the Alamo. The Man of Mystery. The Moonshiner's Fate; opened to fair house, but business improving.

**ST. JOHN, N. B.—OPERA HOUSE** (A. O. Skinner, mgr.): "Way Down East 8-10; big business; fine performance. Fluke Stock co. opened 12-20 in Leah the Forsaken; good performance and business. Brindamour (magician) 22-24. Way of the Transgressor 27. Jessie MacLachlan Oct. 30.—YORK THEATRE (R. J. Armstrong, mgr.): Robert D. Hyde, of Bangor, Me., has arranged with the manager of this house for a Fall and Winter season of high-class vaudeville, light operas and comedies. First performance will be given 26.

**WINNIPEG, MAN.—THEATRE** (C. P. Walker, mgr.): Harold Nelson co. 5, 6 in Heart and Sword. Faust: S. R. O.; opening season in Canadian West. Frederick Warde and Katharine Kidder 9, 10 in Salammbô; big business; splendid production. San Toy 12-15. A Friend of the Family 16, 17. Dawn of Freedom 19, 20. My Friend from India 21. Heart of Chicago 23, 24. The Fatal Wedding 27, 28.—AUDITORIUM (J. P. Robertson, mgr.): A Signal of Liberty 5 by Willis Stock co. Black Watch Band 20, 21.

**QUEBEC, QUE.—AUDITORIUM THEATRE** (A. J. Small, prop.; J. E. Turton, mgr.): West's Minstrels 8-10; splendid houses and attraction. The Princess Chic opened 12-14 and pleased large and fashionable audience. Paul Caseneuve and French Stock co. will open his season 15; first offering Don Caesar De Bazan. The Smart Set 19-21. Paul Caseneuve's French Stock co. in Quo Vadis 22-24. Holty Tolly 26-28.

**OTTAWA, ONT.—RUSSELL THEATRE** (P. Gorman, mgr.): The Jewel of Asia 10; large, well pleased audience; co. good. Glittering Gloria 12; very capable co.; pleased very good house. West's Minstrels 14. Princess Chic 15. Silver Slipper 16, 17. Bonnie Brer Bush 19-24 (Fair week), with J. H. Stoddard. GRAND OPERA HOUSE (R. J. Bird-whistle, mgr.): Guy Brothers' Minstrels 15-17. The Jewel of Asia 21. As You Like It 23.

**CHATHAM, ONT.—GRAND OPERA** (F. H. Brisco, mgr.): Scottish National Black Watch Pipe and Brass Band pleased large matinee business 12. Villain and Lewis Stock co. opened 12-17 in The Counterfeiting Case, with fine specialties, to good business.

**BRANTFORD, ONT.—GRAND VALLEY PARK** (F. P. Harten, mgr.): A Sea of Ice 5-10; performance good; audience fair.—STRATFORD OPERA HOUSE (F. G. Johnson, mgr.): Real Widow Brown 14. Black Watch Band 17. Grimes' Cellar Door 20. A Ragged Hero 23. As You Like It 26.

**ST. CATHARINES, ONT.—GRAND OPERA HOUSE** (C. H. Wilson, mgr.): Summers Stock co. 5-10; capable co.; good business. Edwin N. Hoyt in Hamlet 12; excellent performance; small business. Grimes' Cellar Door 16. At the Old Cross Roads 20. The Jewel of Asia 21. As You Like It 23.

**VANCOUVER, B. C.—OPERA HOUSE** (E. R. Ricketts, mgr.): A Texas Steer 7 opened season to good business. Gorton's Minstrels 10. Sweet Clover 19.—PEOPLE'S THEATRE (Carl Birch, mgr.): Two Married Mothers 5-10 drew well.

**GALT, ONT.—SCOTT'S OPERA HOUSE** (J. D. Egan, mgr.): E. N. Hoyt in Hamlet 7 opened to small house. Grimes' Cellar Door 19. A Ragged Hero 21.

**LINDSAY, ONT.—ACADEMY OF MUSIC** (Fred Burke, mgr.): A Ragged Hero opened season 12 to good house; performance satisfactory. Harry Lindley 22-24.

**SYDNEY, C. B.—LYCEUM** (MacAdam and O'Connell, mgrs.): Jessie MacLachlan 12 met with accustomed enthusiastic reception; crowded house. "Way Down East 16.

**SHERBROOKE, QUE.—CLERMONT THEATRE** (E. Mortimer Smith, mgr. and lessee): Guy Brothers 5; usual performance; pleased crowded house.

**BERLIN, ONT.—OPERA HOUSE** (Frank Ford, mgr.): Season opened 8 with E. N. Hoyt in Hamlet; fair performance; S. R. O. Grimes' Cellar Door 17.

# "Who's Who on the Stage"

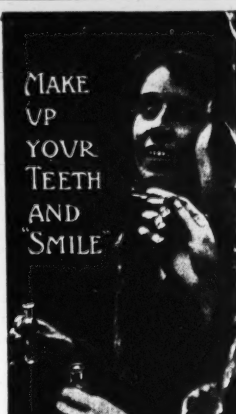
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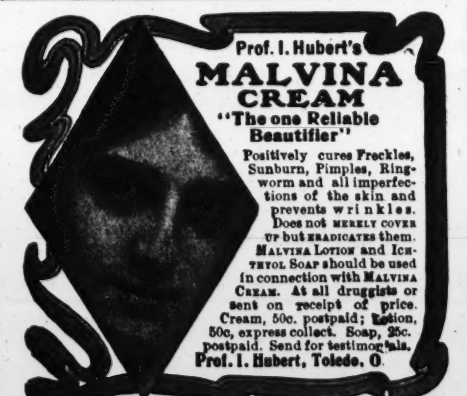
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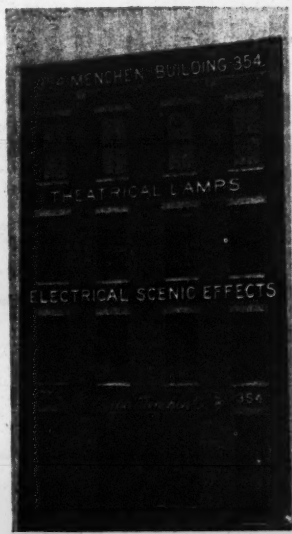


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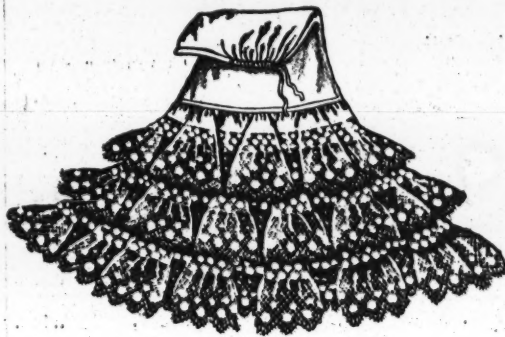
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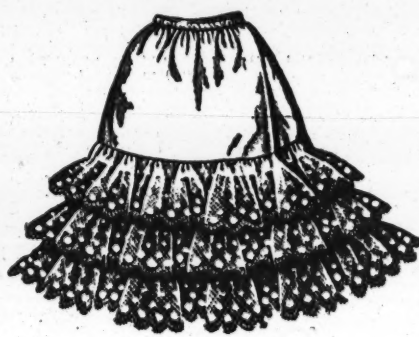
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